University of Alberta

"A reality running like a subterranean river under the surface:" The Place of the Jungian Concept of Individuation in the non-Deptford Writings of Robertson Davies

by

Robert Pierre Cole ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy

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Abstract

The "analytic psychology" of Carl Gustav Jung has exerted a considerable influence on a number of notable twentieth-century authors. Among this cohort is the Canadian writer, Robertson Davies. Davies consistently and effectively utilized elements of Jungian theory in his plays, novels and essays from the early 1950s onward. Davies' writings displayed a particular affinity for the Jungian concept of individuation: the process by which the individual brings together the disparate strands of his or her authentic identity. Many of Davies' creations can largely be viewed as discussions of this process.

This dissertation seeks to examine the place of Jungian theory, and more specifically individuation, within Davies' corpus. The question of Jung's influence on Davies has been examined previously, but this study will provide a broader coverage of the relevant issues. The study will also attempt to discuss the evolution of Davies' intellectual relationship with Jung's ideas. The manner in which Davies utilized Jungian concepts varied quite markedly over the various phases of his career. This is also an element that has not been emphasized in earlier research.

Preface

The desire to explore the subjective, even irrational, foundations of human experience is one of the defining characteristics of modern culture. This trait has perhaps been most strongly manifest in the efforts of various artists to integrate psychological and, more specifically, psychoanalytic theories into their work. Twentieth-century literature has demonstrated particular affinities in this regard. While it is Sigmund Freud, the father of psychoanalysis, who has exerted the greatest literary influence, the contributions of Carl Jung have also been substantial. Jung's ideas have been assimilated by a number of distinguished novelists, including the Nobel laureates Hermann Hesse and Patrick White. There are, however, few authors who possess as strong a claim to the designation "Jungian" as the Canadian writer, Robertson Davies.[1]

Davies' literary appropriation of Jungian theory is striking in both its intellectual rigour and thematic importance. Analytic psychology, as Jung's theories are collectively termed, was the subject of intensive study by Davies and this is reflected in his precise usage of its tenets. More importantly, these ideas frequently play a prominent, and at times even pervasive, role in Davies' writings. There are few of his creations that cannot be profitably studied from a Jungian perspective. Indeed, a large portion of his corpus can be interpreted as carrying specific and conscious Jungian influences. While elements of Jungian theory can be detected in Davies' writing from the outset of his career, such ideas are explicitly present from the mid-1950s onward.

It is the ambition of this dissertation to explore the place of analytic psychology in Davies' work. What will appear in subsequent pages is a detailed examination of the myriad ways in which Jung's ideas are present in his writing. The study will also attempt to delineate the course of Davies' relationship with Jungian theory. His interest in analytic psychology traversed much of his adult life, but his use of its concepts was far from static. On the contrary, there was a definite evolution in his psychological orientation and the manner in which it manifested itself in his work. It is only over time that the intensity of Davies' attachment to Jungian psychology increased to the point that it became one of the primary sources of his literary inspiration.

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[1] Canadian writers, or at least students of Canadian writing, appear to have a particular affinity for Jungian constructs. Jos van Meurs' bibliography of Jungian literary criticism contains numerous references to Canadian authors. For example, Margaret Laurence and Margaret Atwood are both subjects of multiple Jungian studies. Jos van Meurs, Jungian Literary Criticism, 1920-1980: An Annotated, Critical Bibliography in English, (Metuchen, N. J.: The Scarecrow Press, 1988).

This is not to suggest, however, that the discussion of Jungian issues will be in any way exhaustive. Judith Grant is substantively correct when she asserts that the most that can be reasonably gleaned from a study of Davies' writings is "a map of the terrain and some hint of the riches to be mined."[2] The scope of the dissertation will thus be somewhat circumscribed in order to allow a more careful scrutiny of certain crucial points. For example, the study will, for the most part, exclude any comment on the Deptford trilogy. Although these novels will not be completely ignored, discussion of them will be cursory. The dissertation will also concentrate on a single aspect of Jungian theory, the process of individuation.

Admittedly, these are arbitrary decisions, but they are sensible ones. Certainly there are compelling grounds to suggest that individuation is the natural focus of any investigation of the Jung-Davies nexus. Analytic psychology encompasses a very diverse range of complex concepts that, in themselves, present a considerable challenge for any researcher. Complicating the situation further is that Davies' writings are infused with a wide array of these ideas. It is, therefore, almost inevitable that a study would be selective in regard to the Jungian material on which it concentrates. Individuation is an obvious candidate for inclusion, however, as it is the most important element of Jung's model of human identity.

Similar logic can be applied to justify the exclusion of the Deptford trilogy. The body of work generated by Davies is simply too vast to be addressed efficiently in its totality. Over the course of his prolific career, Davies produced eleven novels, some sixteen published plays as well as a prodigious list of essays, book reviews and other articles.[3] While the Deptford trilogy is among the most respected and important components of this impressive corpus, it is also the component that most naturally lends itself to study in isolation. The trilogy, and in particular its first two instalments, Fifth Business and The Manticore, are among the most pervasively Jungian of Davies' creations. Indeed, links to analytic psychology are so ubiquitous within the novels that a thorough examination of their Jungian dimensions would be difficult to accommodate in a general study on Davies' work.

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[2] Judith Skelton Grant, Robertson Davies, (Toronto: McClelland and Stewart, 1978), p. 9.

Even in accepting these more manageable parameters, however, the task at hand is considerable. Individuation is not only the centrepiece of Jung's theories, it is also the concept most frequently integrated by Davies into his literary creations. Moreover, the place of individuation in his writing has not been adequately explored. Although individuation is the element of analytic psychology most often discussed by Davies scholars, this avenue of investigation is far from exhausted. The topic has, in fact, been the subject of relatively few specialized studies. This is particularly true of Davies' non-Deptford material. Fifth Business and The Manticore have enjoyed a disproportionate amount of scholarly attention, both in general and in regard to questions of Jungian influence.

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[3] Depending on the criteria applied, the number of published plays might be lower. The figure of sixteen includes Davies' theatrical adaptation of his novel, Leaven of Malice. Performed on Broadway in 1960 under the title Love and Libel, its publishing history is somewhat unusual. While bound copies of the script are extant, they are certainly not commonplace. The title is, however, listed in the National Union Catalog: Author List, 1958-1962, Vol. 11, (New York: Rowman and Littlefield, 1963), p. 405. Robertson Davies, Love and Libel: a comedy adapted from the novel by Robertson Davies, (New York: Studio Duplication Service, 1960).

The play was produced again in the early 1970s at the University of Toronto and the Shaw Festival under the title Leaven of Malice. This revised script appeared in a special edition of Canadian Drama devoted to Davies. Robertson Davies, Leaven of Malice: A Theatrical Extravaganza Adapted from the Novel by Robertson Davies. Canadian Drama, 7, 2 (1981), pp. 117-190.

The total of sixteen also includes a teleplay that Davies wrote for the C.B.C. in 1974, Brothers in the Black Art. Robertson Davies, Brothers in the Black Art, (Vancouver: Alcuin Society, 1981)

Three Davies plays do not appear to have been published in any form. The King Who Could Not Dream, a play dating from the early 1940s, The Centennial Play, composed for Canada's centenary celebrations in 1967, and Pontiac and the Green Man, a historical play written in the late 1970s.

Moreover, the work that has been done on the Jung-Davies nexus has tended to have significant limitations. Existing studies on the topic have, for the most part, failed to reflect the full dimensions of Jungian influence. Although these works have revealed much useful information about the relationship between Jung and Davies, they are problematic in that they often assert that Jungian influences are peripheral or coincidental. Such a position, however, is not tenable. What is necessary, therefore, is a study that can surmount these limitations and explore the extent, and fundamental nature, of the transmission of ideas between analytic psychology and Davies. It is to such a status that this dissertation specifically aspires.

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Introduction

Traditional Approaches to the Jung-Davies Nexus

The considerable critical interest in the Jungian elements of Davies' corpus was prefigured in a 1972 study by Elspeth Buitenhuis.[1] Her book does not specifically identify a Jungian, or even psychoanalytic, orientation to Davies' writing, but does present many points that hint at such an interpretation. For example, she places considerable emphasis on his fascination with the process of self-discovery. The protagonist of one novel is described as having been "metamorphosed through self-knowledge into a higher kind of wisdom."[2] Moreover, Buitenhuis suggests that Davies' work often views such transformations as the product of a successful reconciliation of Dionysian impulses, a phrase that has powerful associations with the unconscious.[3]

The seminal work in regard to the Jungian stream of Davies criticism, however, is a 1972 article entitled "Robertson Davies' Fifth Business and "that old fantastical duke of dark corners," C. G. Jung."[4] Written by Gordon Roper, a longtime friend of Davies, the essay makes explicit the psychoanalytic dimensions hinted at by Buitenhuis. For the first time, the connection between Davies' fiction and Jung was identified and discussed. Roper describes Fifth Business as a book "whose form and substance is overwhelmingly Jungian."[5] Although he notes several Jungian elements at play within the novel, he suggests that it is the concept of individuation - the process by which an individual achieves an authentic understanding of his or her nature - that is the dominant motif.[6]

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[1] Elspeth Buitenhuis, Robertson Davies, (Toronto: Forum House Publishing, 1972).

[2] Ibid., p. 63.

[3] Ibid., p. 69.

[4] Gordon Roper, "Robertson Davies' Fifth Business and "that old fantastical duke of dark corners," C. G. Jung," Journal of Canadian Fiction, 1, 1 (Winter, 1972), pp. 33-39.

[5] Ibid., p. 33.

Prior to this point Davies' work had sparked relatively little serious study, but this changed radically over the next decade. Moreover, the Roper article set the specific agenda for this research. Few studies that appeared after its publication failed to address the question of Jungian influence. The Roper thesis was extraordinarily compelling as it provided a relatively simple, yet quite comprehensive, explanatory model. It also possessed the virtue of having its validity tacitly affirmed by Davies' next novels.[7] Fifth Business was followed by two linked novels, The Manticore and World of Wonders, that would collectively come to be called the Deptford trilogy.[8] The series served to definitively stamp Davies' work with a Jungian imprint.

The second novel, The Manticore, is particularly significant in this regard. The protagonist of the novel is traumatized by the death of his father - the event that concludes Fifth Business - and journeys to Zurich to be treated by a Jungian analyst. This therapeutic relationship is the centrepiece of The Manticore as the story is primarily told through the process of his anamnesis. The use of this narrative structure is significant in that it was, to Davies' knowledge, the first time a novel had been written in terms of Jungian analysis.[9] More importantly, it also provided the most explicit literary revelation of Davies' interest in, and knowledge of, analytic psychology.

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[6] Roper writes:

> The structure of the novel as a whole was shaped, I believe, by his interpretation of the concept at the heart of Jung's view of man - the concept of the growth of the individual towards wholeness, a process Jung called individuation.

Ibid., p. 35.

[7] The thesis was, to a considerable extent, validated by Davies himself. He was, as will be discussed later, quite forthright in acknowledging his profound interest in Jung's writings. Indeed, he had been praising Jung in print since the late 1950s.

[8] Robertson Davies, Fifth Business, (Toronto: Macmillan, 1970); The Manticore, (Toronto: Macmillan, 1972); World of Wonders, (Toronto: Macmillan, 1975).

After the publication of The Manticore, the invocation of Jungian influence became a commonplace component of both scholarly and popular discussions of, not only the Deptford trilogy, but all of Davies' work.[10] This is certainly true of the general surveys written on Davies. Judith Skelton Grant's 1978 book comments that Davies "has so steeped himself in Jung's ideas, that he has assimilated many nuances of [his] thought and expression."[11] Indeed, she suggests that many elements of his work can be traced to this source.[12] Michael Peterman, completing a work begun by Gordon Roper, provides Jungian ideas a similar status. He states in the preface that "What Carl Jung called the process of "individuation" provides a kind of general goal for many of Davies's characters...."[13]

The issue of Jungian influence figures even more prominently in the two studies that concentrate on Davies' plays. Susan Stone-Blackburn suggests that the central goal of Davies' theatre pieces is to depict the human need for psychological wholeness.[14] While his early efforts focused on the crisis of Canadian culture, "the dominant theme of his later work is Jungian: the need for acceptance by the individual of the totality of his personality."[15] The plays Question Time, General Confession and Hunting Stuart are presented as the prime examples of this strain.[16] Patricia Morley's book, Robertson Davies, reaches a similar conclusion, referring to the trio as "the most Jungian of the plays."[17]

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[9] Robertson Davies as quoted in Peter Gzowski and Vivian Rakoff, "This Country in the Morning," Transcript of C.B.C. Radio Programme, 23 October, 1972, Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 104.

Some years later Davies makes a similar comment, noting that "The Manticore is the only book I know which attempts to tell the story of a man's life in terms of Jungian analysis." Mel Gussow, "'A Moralist Possessed by Humor': A Conversation with Robertson Davies," New York Times Book Review, 5 February, 1995, p. 25.

[10] This is not to suggest that the Jungian watershed in Davies criticism is marked solely by the appearance of The Manticore. Awareness of the place of analytic psychology in Davies' writing was also heightened by other circumstances. The year of its publication, 1972, also witnessed the appearance of the Roper article and of a collection of Davies plays from the 1940s and 1950s. Although not as obvious in their debt to Jungian theory as The Manticore, the plays did display Davies' affinity for Jung's ideas and his willingness to integrate them into his work. Robertson Davies, Hunting Stuart and Other Plays, (Toronto: New Press, 1972).

[11] Judith Skelton Grant, Robertson Davies, p. 42.

[12] Ibid.

[13] Michael Peterman, Robertson Davies, (Boston: Twayne Publishers, 1986), np.

The most ambitious study of the linkage between Jungian theory and Davies' work, however, is Patricia Monk's The Smaller Infinity.[18] Although slightly limited by the absence of any discussion of Davies' plays - the book concentrates on the role of individuation in the novels - it is a work of considerable significance. Published in 1982, it is still the only monograph exclusively devoted to the question of Davies' literary relationship to Jung. More importantly, The Smaller Infinity is also the most substantial and sophisticated study of Davies' "Jungianism" that has been produced to date. It certainly provides the most detailed analysis of the specific ties between Davies' writings and Jungian theory.

The strongest evidence of the profound interest in the Jung-Davies nexus, however, is the proliferation of articles on this topic during the 1970s. Jos van Meurs' bibliography of Jungian criticism lists twenty-six articles on Davies, one of the largest totals of any of the authors surveyed. While the Jungian approach manifests itself in relation to almost every phase of Davies' career, this attention has been most intensely focused on the Deptford trilogy and, more specifically, Fifth Business. Perhaps the most distinguished examples of these studies are collected in the anthology, Studies in Robertson Davies' Deptford Trilogy.[19] These, however, are only a small portion of what is a quite considerable roster of articles on the Jungian dimension of the trilogy.[20]

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[14] Susan Stone-Blackburn, Robertson Davies, Playwright: A Search for the Self on the Canadian Stage, (Vancouver: U.B.C. Press, 1985) p. 33.

[15] Ibid., pp. 29-30.

[16] Robertson Davies, Question Time, (Toronto: Macmillan, 1975); Hunting Stuart and General Confession in Hunting Stuart and Other Plays, pp. 3-101 and 197-279.

[17] Patricia Morley, Robertson Davies, (Toronto: Gage Educational Publishing, 1977), p. 4.

[18] Patricia Monk, The Smaller Infinity: The Jungian Self in the Novels of Robertson Davies, (Toronto: University of Toronto Press, 1982).

Almost inevitably, such strong opinion eventually engendered a profound reaction. The critical consensus as to the importance of Jung in Davies' writing began to fragment during the 1980s and 1990s. Certainly voices have been raised questioning the primacy, or indeed even the merit, of Jungian avenues of investigation. In the view of some critics, the study of the Jung-Davies connection is, at best, overdone, and, at worst, irrelevant. Sam Solecki writes of the "Jungian miasma" which, in his opinion, has trapped Davies research in useless pedantry and inhibited more valuable lines of enquiry.[21] He comments that this Jungian preoccupation:

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[19] Robert G. Lawrence and Samuel L. Macey, eds., Studies in Robertson Davies' Deptford Trilogy, (Victoria: ELS, 1980).

[20] For example, Nancy Bjerring, "Deep in the Old Man's Puzzle," Canadian Literature, 62 (Autumn, 1974), pp. 49-60; David Webster, "Uncanny Correspondences: Synchronicity in Fifth Business and The Manticore," Journal of Canadian Fiction, 3, 3 (Summer, 1974), pp. 52-56; Russell M. Brown and Donna A. Bennett, "Magnus Eisengrim: The Shadow of the Trickster in the Novels of Robertson Davies," Modern Fiction Studies, 22 (Autumn, 1976), pp. 347-363; Gail Bowen, "Guides to the Treasure of Self: The Function of Women in the Fiction of Robertson Davies," Waves, 5, 1 (Fall, 1976), pp. 64-77; Carole Gerson, "Dunstan Ramsay's Personal Mythology," Essays on Canadian Writing, 6 (Spring, 1977), pp. 100-108; Patricia Monk, "Psychology and Myth in The Manticore," Studies in Canadian Literature, 2 (Winter, 1977), pp. 69-88; W. J. Keith, "The Manticore: Psychology and Fictional Technique," Studies in Canadian Literature, 3 (Winter, 1978), pp. 133-136; Marilyn Chapman, "Female Archetypes in Fifth Business," Canadian Literature, 80 (Spring, 1979), pp. 131-136, 138; Patricia Monk, "Beating the Bush: The Mandala and National Psychic Unity in Riders in the Chariot and Fifth Business," English Studies in Canada, 5 (Fall, 1979), pp. 344-354; David Wyatt, "Davies and the Middle of the Journey," Prodigal Sons: A Study in Authorship and Authority, Baltimore: The Johns Hopkins University Press, 1980, pp. 129-149.

> has determined that discussion of these novels would concentrate on discovering sources and tracing influences. It would tend toward what a friend of mine refers to as "higher remedial reading" in which the critic tells us what the novelist has read, how he has used his reading and what, therefore, the text really means. The essential, larger critical questions would be ignored.[22]

Moreover, Davies research has, in general, moved away from Jungian enquiries and attempted to place his work in a less resolutely psychological framework. This is particularly true in regard to the study of Davies' post-Deptford novels. The Jungian implications of the Cornish trilogy and the two novels which followed them have been almost completely ignored.[23] Even when critics have attempted to identify the intellectual underpinnings of these works, they have looked elsewhere than Jungian psychology for their sources. Certainly there has been a noticeable reluctance to identify Jungian psychology as a unifying principle within his later work. Indeed, some have even hinted that the post-Deptford novels reflect a conscious retreat from Jungian themes.

Given the preponderance of psychologically-oriented studies in the 1970s, the recent indifference towards the Jung-Davies nexus might be seen as a healthy response to an entrenched orthodoxy. Unfortunately, in attempting to correct a perceived imbalance, Jungian themes have been moved so far to the periphery that the nature of Davies' recent work has been severely distorted. The suggestion that Davies' post-Deptford creations have departed from his traditional Jungian orientation constitutes a serious misapprehension of them. The images and ideas with which he infuses these later novels are perhaps more obscure, but are no less demonstrably Jungian. Indeed, in many regards, these works represent Davies' most sophisticated use of analytic psychology.

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[21] Sam Solecki, "The Other Half of Robertson Davies," Canadian Forum, 61 (December/January 1981), p. 30.

[22] Ibid.

[23] Robertson Davies, The Rebel Angels, (Toronto: Macmillan, 1981); What's Bred in the Bone, (Toronto: Macmillan, 1985); The Lyre of Orpheus, (Toronto: Macmillan, 1988); Murther and Walking Spirits, (Toronto: McClelland and Stewart, 1991) and The Cunning Man, (Toronto: McClelland and Stewart, 1994).

It is not merely the post-Deptford novels, however, that require heightened attention to their psychological dimensions. Despite the considerable quantity of material devoted to the Jungian elements of Davies' earlier work, the potential for such research is far from exhausted. The intense interest that has been shown in the Deptford trilogy is, as mentioned in the preface, something of an anomaly. What work has been done on Davies' pre-1980 writings has overwhelmingly concentrated on these three novels. There has, in fact, been relatively little written on Davies other than the various studies focusing on the Deptford trilogy. Certainly Davies' non-Deptford writings have been largely unexplored in regard to their Jungian implications.[24]

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[24] The work that has been done on Davies' plays stands as a useful example of this problem. Other than the Deptford trilogy, it is the sphere of Davies' writing that has generated the greatest scholarly activity. Even here, however, useful monographic studies are not to be found in abundance. Beyond the Stone-Blackburn and Morley books, Davies as dramatist has received scant attention. The general surveys provide some discussion of the plays, but the depth of analysis is variable. While articles on Davies' plays are quite numerous, there are only a few that address the Jungian aspects of his theatrical work. Perhaps the only piece that does address the place of analytic psychology in Davies' plays is Frederick Radford's, "Padre Blazon or Old King Cole - Robertson Davies: Playwright or Novelist?" Canadian Drama, 7, 2 (1981), pp. 27-35.

That Radford would take such an approach is hardly surprising. He is, as will be discussed in subsequent pages, perhaps the leading student of Jung's influence on Davies' novels. Ironically, the other scholar who has most notably investigated the Jungian roots of Davies' fiction, Patricia Monk, does not directly discuss analytic psychology in her study of his plays. She makes quite clear that a Jungian analysis would be extremely fruitful, but does not undertake the task herself. Indeed, Monk's only reference to Jung comes in an endnote to the paper. Patricia Monk, "Quike Bookis: The Morality Plays of Robertson Davies," Canadian Drama, 7, 2 (1981), pp. 80-93.

Richard Holmes acknowledges the importance of Jungian psychology to a full understanding of Question Time, but deals with this issue only in passing. Richard Holmes, "Existential Values in Question Time," Queen's Quarterly, 91, 3 (Autumn, 1984), pp. 612-618.

Rota Lister refers to the Jungian elements of Davies' A Masque for Mr. Punch, but does not provide a detailed examination. Rota Lister, "Masques for Boy Actors: Aesop and Punch Restored," Canadian Drama, 7, 2 (1981), pp. 63-79.

Morley and Peterman have each contributed an article on Davies' theatrical creations that include discussions of Jung, but both are simply modified versions of book chapters. Patricia Morley, "The Comedy Company of the Psyche," Canadian Drama, 2, 1 (1976), pp. 9-19. Michael

Perhaps even more significantly, the material that has appeared on the place of analytic psychology in Davies' work has often failed to appreciate the full range of Jungian influence. While the underestimation of Jung's role in Davies' writing is most pronounced in regard to his later work, it is by no means the exclusive domain of recent scholarship. Indeed, the literature on the post-Deptford novels is simply the most extreme manifestation of a problem that has plagued the study of the Jung-Davies nexus from the outset. Much of the existing work simply does not adequately deal with the complex issues involved. This is even true, to some degree, of the work done on the Deptford trilogy. While the examination of Jungian influence has been most exacting in relation to these novels, there is still considerable room for further investigation.

In many cases, this problem is rooted in a tendency to accept the relationship between Davies' writings and Jung's theories as a self-evident truth. While Solecki and others may bemoan what they identify as an obsessive scrutiny of Jungian links, the reality is somewhat different. From its beginnings with the Roper article, the concept of Jungian influence made the transition

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Peterman, "Bewitchments of Simplification," Canadian Drama, 7, 2 (1981).

The remaining pieces on Davies' plays address technical, cultural and literary questions. For example, M. W. Steinberg, "Don Quixote and the Puppets: Theme and Structure in Robertson Davies' Drama," Canadian Literature, 7 (Winter, 1961); William Solly, "Nothing Sacred: Humour in Canadian Drama in English," Canadian Literature, 11 (Winter, 1962), pp. 14-27. Mavor Moore, "Robertson Davies," English Quarterly, 5, 3 (Fall, 1972), pp. 15-20; Margaret Loewen Reimer, "Regionalism as a Definite Characteristic in Four Canadian Dramas," Canadian Drama, 2, 2 (1976), pp. 144-153; Kathy Schepens, "The Presentation of Native People in The Blood is Strong, At My Heart's Core, and The Great Hunger," Canadian Drama, 2, 2 (1976), pp. 166-171; Joan Stainton, "The Canadian Immigrant in Drama," Canadian Drama, 2, 2 (1972), pp. 172-175; Neil Carson, "Canadian Historical Drama: Playwrights in Search of Myth," Studies in Canadian Literature, 2 (Summer, 1977), pp. 213-225; Rota Lister, "Alien Vision in Canadian Drama," Canadian Literature, 85 (Summer, 1980), pp. 171-176; Susan Stone-Blackburn, "The Novelist as Dramatist: Davies' Adaptation of Leaven of Malice," Canadian Literature, 86 (Autumn, 1980), pp. 70-86; (this article appears in revised form in her book, Robertson Davies, Playwright); Judith Skelton Grant, "The Rich Texture of Robertson Davies' Fortune My Foe, Canadian Drama, 7, 2 (1981), pp. 27-35; Richard Plant, "Cultural Redemption in the Work of Robertson Davies," Canadian Drama, 7, 2 (1981), pp. 36-49; Rod Willmot, "If Hearts are Trump: The National History Play," Canadian Drama, 7, 2 (1981), pp. 50-61.

from revelation to conventional wisdom with stunning rapidity.[25] This was, moreover, a transition that was largely made in the absence of substantial research into the specific links between Davies' fiction and analytic psychology. Validated both through the explicit Jungianism of The Manticore and by Davies' avowed interest in such matters, relatively few scholars attempted to identify exactly where Davies' work and analytic psychology intersected.

Nor was this difficulty completely ameliorated over time. Perhaps inevitably, the emergence of a strong body of opinion arguing for a Jungian influence tended to inhibit, rather than encourage, serious reflection on the psychological dimensions of Davies' work. Although some critics ultimately responded by completely abandoning such themes, most others simply accepted the orthodox viewpoint. The consequence is that, although Davies' literary relationship with analytic psychology is frequently commented upon, meaningful engagement with its nature is far less common. Most commentators have been satisfied with identifying a general pattern of Jungian influence without providing any substantive analysis of how this influence is manifest.

The limitations of these studies, however, are more frequently a function of the fundamental assumptions and goals that animate them. Most of the handful of books on Davies are general studies that are not designed to engage fully the question of Jungian influence. For example, Michael Peterman deals with Jungian issues with some frequency, but does not provide an extensive analysis. Other general texts are even less forthcoming. John Mills' study is openly sceptical about Jungian approaches and provides little useful material.[26] After trumpeting Davies' extensive use of Jung, Judith Grant preempts further discussion asserting that a deeper examination would not be possible in such a forum.[27]

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[25] The appearance of the Roper article, Hunting Stuart and The Manticore in 1972 seems to have created an immediate consensus as to the Jungian roots of Davies' writing. This is, at least, the impression that is given by the brief entries on Davies that are included in two 1973 reference texts. Michael T. Leetch, "Davies, Robertson," Contemporary Dramatists, James Vinson, ed., (London: St. James Press, 1973), pp. 187-190 and Norah Story, "Davies, Robertson," Supplement to the Oxford Companion to Canadian History and Literature, William Toye, ed., (Toronto: Oxford University Press, 1973), pp. 53-54.

Leetch comments that "all his plays have the same background of [Jungian] thought and the one which is most recent and puts forward this attitude of mind most strongly is called General Confession. Story comments that Davies "uses Jungian psychology to examine the personalities of the oddly assorted characters of Fifth Business."

Moreover, these works are all explicitly exercises in literary criticism and, as such, are inherently oriented to issues other than the transmission of ideas. The judgements that such studies seek to make are largely rooted in questions of aesthetics: does a given novel or play function effectively as a work of art? In the case of Davies' writings, therefore, engagement with the matter of Jungian influence is rarely an end in itself. Such investigations are generally considered complete, not when the associations between Jung and Davies are thoroughly examined, but when sufficient grounds are established to allow more pressing literary judgements to be made. After the Jungian dimensions are sufficiently plumbed so as to allow a rudimentary explication of the major themes, Jungian questions too frequently become moot.

Even the more specialized monographs, however, prove to be somewhat problematic in their handling of analytic themes. The two major studies of Davies' plays grant Jungian issues a high profile, but both also possess limitations. The Morley book favours detailed plot summaries over extended analysis. While these précis are useful, they are somewhat excessive given the rather truncated discussion that Morley often provides serious points. Stone-Blackburn's analysis is much more substantial and demonstrates a considerable sensitivity to Jungian elements. This is particularly true of her examination of Hunting Stuart, General Confession and Question Time. Elsewhere in the book, however, the question of Jungian influence is sometimes cast to the periphery. The study is also somewhat weakened by its limited ability to discuss parallel developments in Davies' novels and other writings.

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[26] John Mills comments that:

> The Jungian and Freudian elements in Davies' fiction have now been profitably and properly studied and to persist in a study of them would be to take the author at his own evaluation and to engage him where he is most weak.

John Mills, Robertson Davies and his Works, (Toronto: ECW Press, 1993), p. 11.

[27] Judith Skelton Grant, Robertson Davies, p. 42.

This is not to suggest that the analysis of the connections between Davies and Jung has been uniformly weak. On the contrary, there are works that have made serious attempts to understand the complex interplay between Davies' writing and analytic psychology. F. L. Radford has been particularly noteworthy in this regard. More than any of his colleagues, Radford has been willing to accept the centrality of Jungian psychology to Davies' fiction. He has also been more effective in tracing specific Jungian structures within these novels and demonstrating the clockwork precision of Davies' usage.[28] Perhaps the most impressive example of Radford's work is his discussion of the role of the mother archetype in Fifth Business.[29]

The work of Patricia Monk also stands as an exception to the general rule. While Monk is a literary scholar, the focus of her work goes well beyond aesthetic judgements. Her The Smaller Infinity is particularly valuable in that it is not only exclusively devoted to Jungian concerns, it is expressly interested in the transmission of ideas. Moreover, the book is, by any standard, a very solid piece of scholarship and is, indisputably, the most substantial study on Davies' use of the concept of individuation. Monk does an excellent job of establishing the importance of the individuational theme in Davies' novels and provides some very detailed discussion of the points of contact that exist with Jungian psychology.

Nonetheless, there can be little doubt that a significant proportion of the material dealing with the Jungian elements of Davies' fiction has tended toward the cursory. Monk and Radford are among the relatively few critics to pursue aggressively a Jungian interpretation, but even the work of these distinguished scholars is somewhat problematic. Unfortunately, Radford's contributions, although consistently insightful, have not included a book on the Davies-Jung relationship. Writing exclusively in article form, the scope of his investigations has been inevitably limited. For her part, Monk ultimately tends to downplay Davies' debt to analytic psychology. This is true, to a considerable degree, even of The Smaller Infinity.

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[28] For example, F. L. Radford, "The Apprentice Sorcerer: Davies' Salterton Trilogy," Studies in Robertson Davies' Deptford Trilogy, Robert G. Lawrence and Samuel L. Macey, eds., (Victoria: ELS, 1980), pp. 13-21; "Heinrich Heine, the Virgin and the Hummingbird: Fifth Business - A Novel and Its Subconscious," English Studies in Canada, 4, 1 (1978), pp. 95-110.

[29] F. L. Radford, "The Great Mother and the Boy: Jung, Davies and Fifth Business," Studies in Robertson Davies' Deptford Trilogy," Robert G. Lawrence and Samuel L. Macey, eds., (Victoria: ELS, 1980), pp. 66-81.

Monk's book is, in fact, quite ambivalent about Jung's role in Davies' novels. On one hand, she is quite clear in asserting the centrality of Jung's ideas. Monk views Davies' characteristic explorations of the gap between appearance and reality in human identity as underpinned by archetypal patterns that are unmistakably Jungian.[30] Indeed, in the Prologue, she writes of the pervasiveness of Jungian ideas in Davies' writings. She comments that all of his work "can be shown to relate in an important and integral way to his knowledge and understanding of Jung."[31] This conclusion, however, is tempered throughout the course of the book. Even while lionizing Jung's role in Davies' fiction, Monk sometimes attempts to place the two men at arm's length intellectually.[32]

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[30] Patricia Monk, The Smaller Infinity, p. 17.

[31] Ibid., p. 3.

[32] Indeed, Monk argues that The Manticore reflects a profound ambivalence towards analytic psychology on the part of its author. She suggests that Davies' depiction of Jungian analysis leaves substantial doubts as to his own commitment to its merits. Patricia Monk, "Psychology and Myth in The Manticore," Studies in Canadian Literature, 2 (Winter, 1977), pp. 69-88 and The Smaller Infinity, pp. 105-146.

This interpretation is, however, extremely contentious. Doubts as to its validity have been effectively raised by both Judith Grant and F. L. Radford. Judith Grant, Robertson Davies, p. 42; F. L. Radford, "Review Article on Patricia Monk's Smaller Infinity," English Studies in Canada, 10, 4 (December, 1984), pp. 481-485.

She describes Davies' relationship to Jung as "deep-rooted and the same time qualified."[33] What exists between them is, in Monk's view, an affinity. Although she identifies profound parallels between Jung's ideas and aspects of Davies' fiction, she is doubtful that this was the product of a direct influence. She even suggests that Davies' literary appropriation of Jungian psychology was not a wholly deliberate and conscious process. Davies, she argues, did not write "as if continually consulting a file of index cards" to ensure consistency with Jungian theory.[34] On the contrary, these similarities are said to often emerge spontaneously, even unconsciously.

> Jung's ideas inform (or form from within) the whole of Davies' fiction in this way, without Davies' conscious choice and with additional force because his view of human nature coincides so closely with Jung's.[35]

Monk's caution is, in some regards, wholly justifiable. This is particularly true in relation to Davies' early writings. There are many elements in Davies' plays and journalistic work of the 1940s that possess considerable similarities to concepts articulated by Jung. The correlations are, in fact, sometimes quite striking. Attempts to posit a direct Jungian influence, however, are extremely treacherous. Although there can be no question that Davies was already aware of Jung during this period, the extent of his specific knowledge is unclear. It seems probable, however, that he did not begin to study analytic psychology seriously until somewhat later. Moreover, Davies' psychological allegiance during the period was, by his own eager profession, strongly Freudian.

Under these circumstances, the concept that Davies possessed a predisposition to Jungian ideas that pre-dated his formal exposure to them is extremely attractive. There is, however, also a broader utility to this set of assumptions. Certainly Monk's thesis reflects an admirable sensitivity to the dangers of an unduly reductionist interpretation of literary influence. The presence of parallel structures between two writers does not, in itself, inevitably mean a direct line of transmission between them. Writers can reach similar conclusions independently, or at least without the deliberate assimilation of the ideas of one by the other. Monk's work thus stands as an important warning that, even in regard to Davies' later writings, the attribution of Jungian sources should not be indiscriminate.

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[33] Patricia Monk, The Smaller Infinity, p. 4.

[34] Ibid., p. 14.

[35] Ibid., pp. 14-15.

This is a sentiment that Davies himself often voiced. He was extremely outspoken in his efforts to dissuade critics from imposing rigidly mechanistic schemes on his work.[36] While always candid in acknowledging his deep respect for Jungian psychology, Davies was insistent that he rarely composed with its principles in mind. Indeed, he claimed that many of the Jungian elements that emerged in his fiction came as a complete surprise to him. For example, when asked to comment on the Jungian implications of some of his characters, Davies admitted that clear parallels exist, but denied that they were the product of any conscious crafting on his part. He told the interviewer:

> Ah, now I think that's a very, very shrewd analysis, indeed, and I didn't do that, you know, on a scheme, but it's the way it came out.... You don't make a kind of intellectual plan and then hang a novel on it like hanging clothes on a scarecrow. If you've got something that is like a novel to write, you write it and then you either see the plan when it is done or other people see it, but you don't do it to demonstrate anything. But I think that you are probably right and that occurred to me when the books were all done and I was rather surprised....[37]

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[36] For example, Robertson Davies, Reading and Writing, (Salt Lake City: University of Utah Press, 1993), p. 41

[37] Robertson Davies as quoted in Margaret Penman, "Sunday Morning," Transcript of C.B.C. Radio Programme, 19 October, 1975, Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 151.

Almost exactly ten years later, Davies is again asked about such matters and agrees with the host that many of the layers in his work emerge from the subconscious. Robertson Davies as quoted in Peter Gzowski, "Morningside," Transcript of C.B.C. Radio Programme, 20 October, 1985, Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 247.

Certainly Davies' writings are not simply products of some Jungian monomania. Even the most explicitly Jungian elements of his corpus cannot be defined exclusively in these terms. The creative process almost inevitably involves the transformation and modification of the intellectual raw materials that fuel it. Even the most derivative and mindlessly mimetic of artists assimilate and reflect ideas in their own unique way. This is certainly true of psychoanalytic literature in general, and most certainly of Davies. Jung's ideas often serve as a framework to literary creations, but rarely, if ever, as a simple template. The theme of individuation may be central within a work, but it is never a mere reproduction of Jung's ideas.

The psychological elements of Davies' fiction are not slavish in their adherence to Jungian theory. His fidelity to the nuances of Jung's ideas is substantial, but not absolute. Davies is not, as he phrases it, a "deep fried Jungian" and is perfectly capable of deviating from Jungian orthodoxy.[38] Certainly he has been willing to expand upon Jung's concepts in the service of his fiction. For example, Davies has, at times, used the concept of the collective unconscious in ways not anticipated by its originator. Jung views the collective unconscious as a universal inheritance that is rooted in the human psyche irrespective of time and place. Davies, however, has on several occasions created fictional situations which suggest the presence of a familial inheritance of this sort.

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[38] Bruce Blackadar, "Our literary lion in winter," Toronto Star, 7 November, 1993, p. C4.

Davies' insisted that, although deeply interested in Jungian matters, they did not completely dominate his intellectual life. Nonetheless, he also often accompanied these disclaimers with a warm endorsement of Jung's literary merits. For example, he comments in a 1973 interview that:

> you must not imagine that because I am very interested in Jungian psychology that I live my whole life in terms of it. I just find that it is a fascinating way of looking at the world and at certain problems which occur in the world. It is an interesting way of looking at literature because Jung was marvellously rich in his knowledge of literature....

Robertson Davies as quoted in Renee Hetherington and Gabriel Kampf, "Acta interviews Robertson Davies," Acta Victoriana 97, 2 (April, 1973), p. 83.

Davies expresses similar sentiments in a 1985 interview. He remarks that "I'm not a born again Jungian.... But I find that Jung provides rich feeding for a novelist, with his layers and depth of meaning." Paul Gray, "New Men and Old Masters," Time, 2 December, 1985, pp. 94-99.

Nonetheless, caution that, in moderation, stands as a useful caveat against simplistic reductionism can be taken to unreasonable lengths. While manifestations of individuational influence are often subtle and elusive, this should not be taken as grounds to deny their existence. Many critics, however, appear to have become reluctant to affirm any substantive Jungian influence in Davies' writings. Jung's ideas are reduced to a sort of vague presence with only a coincidental connection to the essence of these works. This is, in many cases, as dubious a generalization as reducing a novel to the sum of its analytic components. There can be no doubt that Davies is much more than Jung's amanuensis, but his capacity to transcend the ideas of his mentor does not alter the fact of the fundamental debt.

Davies writings are generally marked by two qualities that have tended to obscure their full intellectual weight: accessibility and popularity. Davies frequently asserted his belief that he was, first and foremost, an entertainer and, as such, was obliged to amuse his audience.[39] His fiction, although dense in regard to its intellectual content, is never relentlessly didactic. Davies' work can always be read pleasurably even without specific knowledge of the ideas to which he is alluding.[40] The ease with which Davies engages his readers has, however, led some to view his work as frivolous and superficial. He is often dismissed as an old-fashioned author in the great nineteenth-century tradition of exemplary storytelling. While Davies is lauded for his engrossing tales, the implication is that they possess no substance beyond their surface allure.[41]

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[39] For example, Davies comments:

> I get so sick of writers who make tedious demands on their readers and expect them to bear with them through infinitely refined analyses of meaning and this, that and the other. You really must have a story and you must tell it, or people will just put the book down and they will find it one of those books, unlike the ones you sometimes read about in book reviews, that once put down is impossible to take up again.

Robertson Davies as quoted in Elisabeth Sifton, "The Art of Fiction CVII: Robertson Davies," The Paris Review, 110 (Spring, 1989), pp. 51-52.

[40] The symbols he uses are, as B. K. Powe comments, "obvious and functional.... A rudimentary knowledge of Jungian thought will suffice to understand what Davies is doing." B. K. Powe, "Robertson Davies: Odd Man Out," The Antigonish Review, 56 (Winter, 1984), p. 133.

The simplicity that has often been described as characteristic of Davies work is, however, completely illusory. Davies' novels are, as he comments with considerable understatement, "written in a fashion that makes them seem simpler than in fact they are."[42] While Davies always sought

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[41] The most common criticism is that Davies' work is technically and aesthetically anachronistic. Certainly his writing is perceived by some as lacking the elaborate narrative innovation that defines merit in modern novels. For example, Robert Cluett, "Robertson Davies, The Tory Mode," Journal of Canadian Studies, 12, 1 (February, 1977), pp. 41-46 and "Victoria Rediviva: Robertson Davies in the First Person," Canadian Literary Prose: A Preliminary Stylistic Analysis, (Toronto: ECW Press, 1990), pp. 97-116; T.D. MacLulich, "Colloquial Style and the Tory Mode," Canadian Literature, 89 (Summer, 1987), pp. 7-21; George Woodcock, "A Cycle Completed: The Nine Novels of Robertson Davies," Canadian Literature, 126 (Autumn, 1990), p. 36.

This position has been challenged by various authors. For example, Barbara Godard, "World of Wonders: Robertson Davies' Carnival," Essays on Canadian Writing, 30 (Winter, 1984-1985), pp. 239-286 and "Dialogic Imagination," Essays on Canadian Writing, 34 (Spring, 1987), pp. 64-80; Hazel Dellenty-Belloni, "A Consideration of Some of the Narrative Techniques Used by R. Davies in Fifth Business," Etudes Canadiennes, 20 (1986), pp. 115-128 and "Narrative Strategy in Robertson Davies's What's Bred in the Bone, British Journal of Canadian Studies, 4, 2 (1989), pp. 296-306; W. J. Keith, "The Roots of Fantasy: Document and Invention in Robertson Davies's Fiction," Journal of Canadian Studies, 28, 1 (Spring, 1985), pp. 109-119 and "Robertson Davies and the Cornish Trilogy," Journal of Canadian Studies, 24, 1 (Spring, 1989), pp. 140-145; Ian Munro, "The Liar of Orpheus: Framing Devices and Narrative Structure in Robertson Davies' Cornish Trilogy," Robertson Davies: An Appreciation, Elspeth Cameron, ed., (Peterborough: Broadview Press, 1991), pp. 257-272.

[42] Davies comments in regard to the Deptford trilogy that:

> Because I do not think that it is part of a novelist's task to bamboozle and puzzle his readers, the novels are written in a fashion that makes them seem to be simpler than in fact they are. I strive to write as clearly as I can. Because of this limpid quality in the prose some readers think they have understood what in fact they have missed.

Robertson Davies, "Ham and Tongue," One Half of Robertson Davies: Provocative Pronouncements on a Wide Range of Topics, (Toronto: Macmillan of Canada, 1977), p. 17.

Davies reiterated this message in a 1987 speech. He remarked:

> I am strongly of the opinion that a novelist's job is to be entertaining, not in a trivial or shallow way, but in such a way that his readers will want to finish the book, and perhaps think about it. I know it is old-fashioned, but I myself do not like novels that set puzzles for readers, or snub readers, or determinedly abuse

to create an engaging story and generally succeeded, this was not the limit of his ambition. Davies was always quite forthright in asserting his desire to create works that operated effectively on multiple levels. He cited, on several occasions, the critic John Middleton Murry in this regard. For example, Davies commented in a lecture that:

> It was when I was young that I read the opinion of a critic - popular at that time and now almost forgotten - John Middleton Murry, that "A truly great novel is a tale to the simple, a parable to the wise, and a direct revelation of reality to a man who has made it part of his being." I have never forgotten that, and I test the novels I read by its acid, seeking for gold, for gold plate, and for dissembling brass.[43]

It is most often on this third, and most subtle, level that Davies introduces analytic psychology. He studiously avoids any obvious narrative tricks that might definitively lead the reader to undertake a deeper reading. Nor does he make the sort of persistent references to Jung that would highlight the significance of analytic psychology. There is, in fact, but a single mention of Jung in Fifth Business. Given this, granting Jungian theory such a prominent place in his writing might seem dubious. Certainly the evidence linking his plays and novels to Jungian psychology is often quite subtle. Davies does not provide a well-marked map to the heart of his literary puzzles. This is not to suggest, however, that the task is insurmountable. While the path is not easily found, neither is it so carefully camouflaged as to be unidentifiable.

Indeed, taken in its totality, the evidence that a profound and conscious Jungian presence exists in Davies' writing is quite compelling. The concept that Jungian psychology does not serve

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and bamboozle readers.
Robertson Davies, "The strange and rewarding life of a writer," Toronto Star, 21 March, 1987, p. M2.

[43] Robertson Davies, Reading and Writing, p. 27. Davies referred to this quotation on numerous occasions. For example, Robertson Davies as quoted in W. A. Deacon, "The Fly Leaf: Robertson Davies Says - ," Toronto Globe & Mail, 12 April, 1958, p. 9; Robertson Davies, "Dangerous Jewels," Toronto Star, 1 October, 1960, p. 30; Robertson Davies as quoted in Michael Hulse, "Robertson Davies in Conversation with Michael Hulse," Journal of Commonwealth Literature, 22, 1 (1987), p. 122.

as the dominant motif within much of his corpus is simply not tenable. Certainly it is not merely a peripheral component, plastered on to provide a veneer of intellectual legitimation. It is the very superstructure of much of Davies' work, the skeleton upon which the flesh of the narrative is attached. Equally fallacious is the suggestion that the influence of Jung is, to any significant degree, indirect or unconscious. The associations between Davies' creations and the principles of analytic psychology are, both quantitatively and qualitatively, too profound to be understood as peripheral or unintentional.

This is not to suggest, of course, that Davies consciously recognized and crafted every Jungian association that can be identified within his work. Doubtless there are numerous correlations with analytic psychology that emerged unbidden and unacknowledged from Davies' imagination. His profound knowledge of, and sympathy toward, Jung's ideas made it almost inevitable that they would sometimes arise spontaneously in the course of the creative process. Ultimately, however, it is clear that the place of individuation in his writing is much more a function of careful planning than the fortuitous convergence of circumstance. The sheer mass of such material, and the remarkable precision with which it is used, leaves little doubt that a consciously assimilated Jungian influence is present.

Chapter One

The Biographical and Intellectual Background of Jung and Davies

Robertson Davies was perhaps Canada's most versatile and prolific man of letters, having produced an admirable body of work in almost every conceivable literary form. Although it is his novels that gained him his greatest fame, Davies has also been celebrated as a playwright, humourist, journalist and critic. Moreover, Davies played a crucial role in the development of many of Canada's foremost cultural and educational institutions. The combination of these factors has served to make him among the most honoured and respected of Canadian literary figures. Indeed, he remains a cultural icon whose white-bearded visage is recognizable to people who have never read a word of his prose.

Davies was born in Thamesville, Ontario in 1913, the third son of William Rupert Davies, the owner and editor of the local newspaper. From this initial enterprise, the elder Davies went on to build a chain of newspapers and a considerable profile within the Liberal Party. Ultimately, his success in these spheres earned him a place in the Senate. For his part, Robertson came to enjoy the educational prerogatives that naturally accompanied his status as scion of a socially and financially prominent Ontario family. After completing high school at Upper Canada College in Toronto, he went on to attend Queen's University in Kingston. Following his departure from Queen's in 1935, he spent three years at Balliol College, Oxford.

While in England, Davies' passion for the theatre flourished. He was extremely active, both as an actor and stage manager, in the Oxford University Dramatic Society and later, after his graduation in 1938, with the Old Vic Theatre in London. His involvement with the stage continued after his return to Canada in 1940. Davies worked diligently to assist the development of Canadian theatre, working with several amateur companies across southern Ontario and with the Dominion Drama Festival. During the 1950s, Davies was active in the establishment of the Stratford Shakespeare Festival, serving on its Board of Governors and in several other capacities.[1]

More significantly, the years following his return from England saw Davies turn his hand to dramaturgy. Over the next fifteen years, he produced a series of plays, many of which examined the indifference, even hostility, of Canadian society to matters of art and culture. Plays such as Fortune My Foe, Overlaid and Hope Deferred all painted a stark picture of Canadian cultural life.[2] These harsh messages were tempered, however, by a fine comedic sensibility that helped Davies gain a wide audience as well as considerable critical acclaim. Indeed, by the late 1950s it could be plausibly argued that Davies was the preeminent Canadian playwright of the day.[3]

Despite this theatrical success, it was journalism that commanded the majority of Davies' time and energy. In November of 1940, Davies became the book editor of Saturday Night magazine, a position he held until 1942. After an eleven year absence he returned to the magazine and remained as its chief reviewer until 1959. Davies' main journalistic endeavour in the 1940s and 1950s, however, was not Saturday Night, but the Peterborough Examiner. Davies began writing for the family-owned paper in 1940 and was its editor from 1942 to 1963. After finishing his term as editor, he continued on as publisher until 1967. He was singularly successful in these roles, doubling the paper's circulation and making it among the most widely quoted of Canadian newspapers.[4]

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[1] For instance, Davies helped prepare commemorative books in honour of the Festival's first three seasons. Robertson Davies, Tyrone Guthrie and Grant MacDonald, Renown at Stratford: A Record of the Stratford Shakespearean Festival in Canada, 1953, (Toronto: Clarke, Irwin and Co., 1953); Twice Have the Trumpets Sounded: A Record of the Stratford Shakespearean Festival in Canada, 1954, (Toronto: Clarke, Irwin and Co., 1954) and Robertson Davies, Tyrone Guthrie, Boyd Neel and Tanya Moseiwitsch, Thrice the Brinded Cat Hath Mew'd: A Record of the Stratford Shakespearean Festival in Canada, 1955, (Toronto: Clarke, Irwin and Co., 1955).

[2] Robertson Davies, Fortune My Foe, (Toronto: Clarke, Irwin and Co., 1949); Overlaid, in Eros at Breakfast and Other Plays (Toronto: Clarke, Irwin and Co., 1949), pp. 81-101 and Hope Deferred, in Eros at Breakfast and Other Plays, (Toronto: Clarke, Irwin and Co., 1949), 57-77.

[3] M. W. Steinberg comments that Davies "may well be considered Canada's leading playwright." M. W. Steinberg, "Don Quixote and the Puppets: Theme and Structure in Robertson Davies' Drama," Canadian Literature, 7 (Winter, 1961), p. 45.

Beyond holding these important administrative roles, Davies was also a significant contributor to the content of the Examiner, composing innumerable articles and book reviews over his quarter-century at the paper. Many, indeed most, of these pieces were written under the pseudonym Samuel Marchbanks, a name derived from the names of his grandfathers.[5] Marchbanks is most famous, however, as putative author of a weekly series of humorous essays that Davies composed from the mid-1940s to 1953. Marchbanks evolved into a curmudgeonly character who provided Davies wide latitude to comment on social and cultural issues. These columns became highly popular and were anthologized in two collections, The Diary of Samuel Marchbanks and The Table Talk of Samuel Marchbanks.[6]

During the 1950s Davies complemented these popular successes by developing a considerable reputation in the realm of scholarship. Increasingly, Davies was respected not only as a playwright and humourist, but as a literary critic and historian. His first published work was Shakespeare's Boy Actors, a 1939 book adapted from his Oxford undergraduate thesis.[7] During the course of the next two decades he continued to write extensively on literary and cultural issues. In 1960 he published a collection of essays on such topics, A Voice From the Attic.[8] Three years later he began his tenure as Master of Massey College at the University of Toronto, a post he held until 1981.

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[4] Gordon Roper, "Introduction," Robertson Davies, Samuel Marchbanks' Almanack, (Toronto: McClelland and Stewart, 1967), p. xi.

[5] Ibid.

[6] Robertson Davies, The Diary of Samuel Marchbanks, (Toronto: Clarke, Irwin and Co., 1947) and The Table Talk of Samuel Marchbanks, (Toronto: Clarke, Irwin and Co., 1949). Two other collections were published subsequent to these: Robertson Davies, Samuel Marchbanks' Almanack, (Toronto: McClelland and Stewart, 1967) and The Papers of Samuel Marchbanks, (Toronto: Irwin Publishing, 1985).

[7] Robertson Davies, Shakespeare's Boy Actors, (London: Dent, 1939).

It is his novels, however, that have brought Davies his most enduring reputation. He composed three sets of linked novels that have come to be known as the Salterton, Deptford (so named for the communities in which they are largely set), and Cornish trilogies. The Salterton series, first published between 1951 and 1958, consists of Tempest-Tost, Leaven of Malice and A Mixture of Frailties.[9] The Deptford novels, Fifth Business, The Manticore and World of Wonders appeared between 1970 and 1975. The Cornish books, so called for the name of the family around which they centre, appeared in the 1980s. The trilogy consists of The Rebel Angels, What's Bred in the Bone and The Lyre of Orpheus. Davies's last two novels, Murther and Walking Spirits and The Cunning Man also share characters and could, potentially, have been part of yet another triptych.

This is a remarkable body of work, the size of which alone might have assured Davies a lasting reputation. His legacy, however, is not only a product of his enormous literary output, but of its singular quality. For example, his work has been widely praised for its rich intellectual content. Davies possessed a specialized knowledge in a broad range of fields and was always eager to apply this vast erudition to his literary creations. Musicology, book collecting, history, medicine and the theatre are only a few of the intellectual enthusiasms that he harnessed to his plays and novels. There were, however, certain realms of knowledge to which he returned with greater frequency and to better effect. Among these favoured themes perhaps the most important is psychology.

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[8] Robertson Davies, A Voice From the Attic, (New York: Alfred A. Knopf, 1960).

[9] Robertson Davies, Tempest-Tost, (Toronto: Clarke, Irwin and Co., 1951); Leaven of Malice, (Toronto: Clarke, Irwin and Co., 1954) and A Mixture of Frailties, (Toronto: Clarke, Irwin and Co., 1958).

The presence of psychological material is, in fact, a common thread that unites much of his very diverse corpus. Davies' literary relationship to psychology is nicely encapsulated in the opening moments of one of his one-act plays, Eros at Breakfast.[10] One of the characters speaks directly to the audience and expresses his pleasure over appearing "before a group of such distinguished psychologists."(Eros, 4) This comment reflects a central truth about much of Davies' work. He always seems to be addressing such a group or, at the very least, attempting to create one. While detailed knowledge of psychology is never required to enjoy his writing, he almost invariably attempts to introduce psychological insights.

Few of his creations, regardless of their genre or period of composition, are untouched by this impulse. The presence of psychological matters in his writings even extends back to his first published books. The very first of these, Shakespeare's Boy Actors, examines the way Shakespeare accommodated the Elizabethan practice of using male actors in female roles. While the book is more concerned with the dramatic, rather than psychological, implications of the phenomenon, it nonetheless possesses several striking references. Certainly the book suggests a considerable interest in abnormal psychology on the part of its author. For example, Davies comments that lewdness is a common result of mental illness and that the insane often possess an extensive knowledge of obscene language and songs.[11]

Davies' subsequent works demonstrate a similar interest in madness. For example, in Overlaid, a one-act play completed in 1946, much of the dialogue centres on the nature of madness. The two main characters, a father and daughter, often return to the question of why their wife and mother was sent to, as the father calls it, the "bughouse."[12] Moreover, the fate suffered by this woman is by no means uncommon in Davies' literary universe. Indeed, his novels and plays are liberally adorned with characters incarcerated because of their mental disorders. Leaven of Malice, What's Bred in the Bone and Fifth Business all contain characters who are institutionalized on these grounds.[13]

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[10] Robertson Davies, Eros at Breakfast, in Eros at Breakfast and Other Plays (Toronto: Clarke, Irwin and Co., 1949), pp. 3-29. Hereafter cited as Eros.

[11] Robertson Davies, Shakespeare's Boy Actors, pp. 119-122. Hereafter cited as SBA.

Davies' fascination with abnormal psychology is also evident in his rather frequent depiction of suicide and attempted suicide. Throughout his works, characters in psychological distress seek to take their own lives. In his first novel, Tempest-Tost, a love-lorn teacher makes a bungled and ultimately pathetic attempt at suicide.[14] Many other Davies characters, however, are successful in their efforts at self-destruction: the tortured artist, Giles Revelstoke, in A Mixture of Frailties; the defrocked monk, John Parlabane, in The Rebel Angels and the discredited art historians, Jean-Paul Letztpfennig and Alywn Ross, in What's Bred in the Bone.(BB, 354, 427)[15]

Given this rogues' gallery of insane women, suicidal artists and dim-witted educators, there can be little doubt that psychological matters play a prominent role in Davies' fiction. This is, at least partially, a function of his desire to entertain his audience. Davies, as has been discussed in the previous chapter, made it quite clear that he regarded himself primarily as a storyteller and entertainer. His first obligation was to amuse his readers and he viewed the realm of the psychological as a powerful tool in achieving this end. In Davies' estimation, people are:

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[12] Robertson Davies, Overlaid, p. 84. Hereafter cited as Over.

[13] Leaven of Malice possesses a reference to a spouse who was placed in an asylum. Robertson Davies, Leaven of Malice, pp. 231-233. Hereafter cited as LM.

In What's Bred in the Bone a severely handicapped baby is born into the protagonist's family. "The Looner," as the child is known, is not formally institutionalized, but suffers a similar fate. His death and funeral is feigned and he is kept secreted away in the attic of the house. Robertson Davies, What's Bred in the Bone. Hereafter cited as BB.

It is not only peripheral characters, however, who suffer in this way. Mary Dempster, the heroine of Fifth Business, is initially exiled to the home of a maiden aunt after the death of her husband. When this woman also dies, Mary is ultimately placed in an institution. Robertson Davies, Fifth Business, pp. 120, 188-190. Hereafter cited as FB.

[14] Robertson Davies, Tempest-Tost, p. 358. Hereafter cited as TT.

[15] Robertson Davies, A Mixture of Frailties, pp. 338-339. Hereafter cited as MF.
Robertson Davies, The Rebel Angels, p. 296. Hereafter cited as RA.

> attracted by mental deformity, on the rare occasions when they are to be seen, there are always crowds to gaze in wonder at criminal or dangerous lunatics...they fascinate us and we cannot keep away.[16]

This was a temptation with which the young Davies was intimately acquainted. Davies remembered himself as possessing a considerable appetite for the unusual and that madness was a particularly cherished form. His memories of childhood were marked with vivid images of the lunatics and psychological grotesques that populated the small towns in which he grew up. For example, Davies recalled his fascination with an elderly woman who lived with her minder a few doors from the Davies' home. She was not generally allowed outside, but she sometimes escaped. During these moments of freedom she would tumble into the street flinging dust and shouting "Christian men come and help me."[17]

For Davies, however, the literary usefulness of the psychological went beyond its visceral appeal. Davies argued that, even as a child, what drew him to manifestations of the dark side of human experience was not mere thrill seeking. While engagement with the bizarre and macabre generated an appealing frisson of terror and disgust, even more important was the illumination it provided. For example, he remembered going to the Canadian National Exhibition as a boy and spending his time at the sideshows. He suggests that the collection of unfortunates who performed there provided him something that the midway and the animal exhibitions could not: entry into a broader realm of experience. He writes:

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[16] Samuel Marchbanks, "Cap and Bells," Peterborough Examiner, 14 June, 1941, p. 4.
Davies expresses a similar opinion in regard to carnival sideshows. After attending the Canadian National Exhibition in 1941, he wrote:

> The games and the various terrifying rides were being well patronized, but the big crowds were gathered about the "side-shows," those tabernacles of mystery which appeal to everything that is trusting and child-like in the human heart. The love of side-shows is as old, doubtless, as man.

Samuel Marchbanks, "Aristocracy of Freaks," Peterborough Examiner, 13 September, 1941, p. 4.

[17] Judith Skelton Grant, Robertson Davies: Man of Myth, (Toronto: Viking, 1994), p. 11.
Davies integrates this memory into Fifth Business as part of the protagonist's boyhood experiences.(FB, 11)

> My curiosity was in no way cruel. Deviations from the commonplace attracted me strongly, as they still do; and to me the hermaphrodite and the living skeleton were interesting.... because such people did not often come my way, and I hoped that they might impart some great revelation to me, some insight which would help me to a clearer understanding of the world around me.[18]

This search for revelation clearly animates much of the psychological material with which Davies infused his fiction. The knowledge sought by the adult Davies, however, demanded the utilization of slightly different sources. While Davies' youthful interest in abnormal psychology clearly endured, it came to be complemented by a concern for less pathological manifestations of the human psyche. Indeed, the former constituted only Davies' most general and superficial literary use of psychology. For example, Davies was very interested in exploring the complex nature of collective identity. Davies noted that each country possesses a distinctive soul that "is an outcome of the history it has undergone, the races who have lived in it, the unique land and climate that is its geographical being."[19]

The national soul of greatest concern for Davies was, of course, that of Canada. His writings are; as he freely and frequently acknowledged, firmly rooted in a distinctively Canadian psyche.[20] Such a concept, however, is anathema to many of his countrymen. Canadians are, in

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[18] Robertson Davies, "I Remember Creatore," The Enthusiasms of Robertson Davies, Judith Skelton Grant, ed., (New York: Viking, 1979), p. 247.

[19] Robertson Davies, "Keeping Faith," Saturday Night, January, 1987, p. 187.

[20] Robertson Davies as quoted in Ramsay Cook, "Robertson Davies," Transcript of C.B.C. Television Programme, "Impressions," 8 July, 1973, Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 131.

Davies had been interested in the Canadian psyche for many years. He suggested to a

Davies' view, generally reluctant to accept psychological explanations for their attitudes and behaviours. Certainly he saw Canadians as loath to recognize that they might be compelled by emotions and passions beyond their control.[21] Belief in their own psychological blandness is, in Davies' opinion, an inviolable article of faith for most Canadians. For Davies, however, this viewpoint reflected a fundamental misapprehension of the true nature of their collective soul.

He defines the Canadian psychology as a Northern consciousness that is most closely akin to that of Russians and Scandinavians.[22] Davies argues that all these peoples carry within them profoundly passionate and exotic natures that are hidden behind coldly pragmatic and unexciting exteriors. While the outward appearance of Canadians may be monochromatic, "inwardly [they

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group of students in 1961 that "Canada subject itself to a form of psychoanalysis in order to first discover her frailties and then realize her strong qualities and thus achieve a national identity." Robertson Davies, "Robertson Davies on National Frailties: Put Your Pennies into Canadian Culture, Students Urged," Toronto Globe & Mail, 10 February, 1961, p. 5.

[21] Elizabeth Hay, "Sunday Morning," Transcript of C.B.C. Radio Programme, 11 July, 1982, Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 215.

[22] Davies writes that Canadians:

> are a Northern people and I think that if there is a national comparison to be made, it ought to be made with the Scandinavians, or even with the Russians, and you know what the Scandinavians are. You've seen what Ibsen, to begin with, wrote about them, people who were living furiously passionate lives and always worrying about their overshoes and whether their collar button showed, and that's Canadian all over.

Robertson Davies as quoted in Bronwyn Drainie, "Sunday Morning," Transcript from C.B.C. Radio Programme, 18 March, 1979," Conversations with Robertson Davies, J. Madison Davies, ed., (Toronto: General Paperbacks, 1990), p. 177.

Davies' belief in this northern consciousness is also reflected in his assertion that Chekhov and Ibsen were the national dramatists of Canada. For example, Robertson Davies as quoted in Alan Twigg, "World of Wonders," Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 195 and Robertson Davies as quoted in Silver Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), p. 76.

are] colored bright red with big dobs of purple."[23] The investigation of this passionate underlife of the Canadian people, and the gulf between it and the lifeless external appearance that conceals it, is a prominent theme in his work. Davies writes:

> Canadians do not think of themselves generally the way I think about them and the way I write about them. I think Canadians are people who live very much on the surface. It's as if they were a giant wedding cake and they thought that they were just a big block of icing. They're not. When you get down below the surface and you get into the fruity bits and the rich bits and the dark bits and the bits sometimes, which as in a very good fruit cake, taste as if you had been licking a piece of iron. That's where the real Canadian is and that's what I want to describe....[24]

While Davies devoted considerable energy to his discussion of Canada's cultural poverty and lack of insight into its own nature, his focus was not exclusively on matters of collective psychology. On the contrary, Davies also made considerable efforts to integrate themes involving the development of personal identity. Davies' plays and novels are almost uniformly concerned with processes of self-examination and self-discovery. His characters, like Canada, must come to terms with a vigorous inner life with which they are neither fully comfortable nor cognizant. It is in the reconciliation of these disparate parts of their psyches that the revelation of their true natures occurs.

The psychological model that Davies articulates in his development of these themes has obvious psychoanalytic implications. Indeed, he has even suggested that the unconscious is the natural métier of Canadians.[25] Much more complex is the question of the exact provenance of his analytic ideas. Davies' interest in, and knowledge of, psychology was very substantial. The breadth of his learning is evident in his final novel, The Cunning Man. The text contains references to a wide range of noted psychologists such as J.-M. Charcot, Melanie Klein, Alfred Adler, Ernest Jones and Sigmund Freud.[26] Among this group, however, it is Freud who figured most prominently in Davies' fiction.

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[23] Robertson Davies as quoted in Bronwyn Drainie, "Sunday Morning," p. 177.

[24] Robertson Davies as quoted in Peter Gzowski, "Morningside," pp. 243-244.

[25] Davies comments that: "If we are an inferior people, our inferiority lies in the realm of Consciousness; in the lower kingdom of the Unconscious the activity is very great." Robertson Davies, "The Canadian Imagination," Toronto Globe & Mail, 17 December, 1977, p. 37.

This is particularly true of the early stages of his literary career. Many of the plays and novels that Davies created during the 1940s and 1950s possessed discernible Freudian overtones. For example, the Freudian duality of Eros and Thanatos - the competing impulses of life and death - figures prominently in Davies' work of the period. The play Overlaid and the novel A Mixture of Frailties are perhaps most noteworthy in this regard. It is clear, however, that Freud's influence was relatively marginal and transitory compared to that exerted by another twentieth-century analytic theorist, Carl Gustav Jung. While Davies' interest in Freud never wholly waned, it is Jung's model of the psyche that most strongly animated his writings.

II

Even by the standards of psychoanalysis, a discipline noted for the high dudgeon of its debates, the ideas of Carl Gustav Jung inspire unusually intense passions. In the minds of his acolytes, Jung is a sainted figure who placed a human face on the rigidly reductionist and materialist dogma of Freud. His opponents paint him as an intellectual coward and scientific dilettante who deliberately sought to sugar-coat the harsh truths of the psyche articulated by Freud.

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[26] Robertson Davies, The Cunning Man, pp. 332, 141. Hereafter cited as CM.

Particular attention is paid to Ernest Jones, disciple and biographer of Sigmund Freud. Jones lived in Toronto for a short period during the early years of the century and Davies uses this information in creating his protagonist's recollection of the city. The character, Jonathan Hullah, discusses at some length the contempt that Jones felt for the Toronto of that period. Hullah also recalls visiting the home in which Jones once resided.(CM, 141)

Other critics see Jung's moral turpitude as even more fundamental, alleging that he was an anti-Semite who openly supported the Nazi regime through his presidency of the German Psychoanalytic Association.

The validity of these positions is the subject of a vigorous and ongoing academic debate. What is clear, however, is that Jung ranks with Freud and Adler as among the most imaginative and influential of twentieth-century psychoanalytic theorists. He was certainly one of the most prolific. Born in 1875, he began his medical career as a psychiatric resident in 1900 and over the next six decades, until his death in 1961, he produced a steady stream of books and articles. The result is a body of work that rivals even Freud's in size. Indeed, the English translation of Jung's collected works comprise no less than eighteen substantial volumes.

The vision of mental illness that Jung articulates in these works can be loosely termed psychodynamic. The psychiatry of Jung's youth was dominated by a strongly organicist orthodoxy that viewed insanity as a disease like any other.[27] While Jung was willing to accept a somatic dimension to many disorders, he tended to emphasize purely psychological factors. More specifically, he argues that, under certain conditions, psychic content can be banished to a shadow realm of the psyche outside the control of consciousness: the unconscious. Left unaddressed, these unconscious memories and ideas can become pathological and begin to subvert the mental health of the individual.

This danger exists because the scope of consciousness is inevitably quite limited. It is, at any given moment, restricted to a finite number of perceptions. Jung compares it to a spotlight playing upon a black background: although certain areas are illuminated by the light, the vast majority remains shrouded in darkness. While the most distinct perceptions and ideas rise to consciousness, many aspects of cognitive experience are excluded.[28] Jung utilizes an energic model to describe this process, stating that each psychic content carries with it a certain intensity of charge termed libido.[29] For a content to reach consciousness, it must possess sufficient libido. If it does not, it sinks into the unconscious.

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[27] Henri F. Ellenberger, The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry, (New York: Basic Books, 1970), p. 242.

These perceptions and ideas that do not initially possess sufficient energy, or eventually fall beneath the threshold necessary to maintain consciousness, are said to be forgotten. There are, however, circumstances under which painful, or otherwise incompatible, contents are sometimes excluded from consciousness despite possessing sufficient energy. When this takes place without the direct participation, or even awareness, of consciousness the material is said, in analytic terms, to be repressed. While repression may alleviate the discomfort of consciousness in the short term, the process is fraught with tremendous peril. The effect of repression is strictly palliative since it masks, rather than ameliorates, tensions.

Repression relieves psychological stress by purging painful ideas from immediate contact with consciousness, but it is not capable of maintaining this separation indefinitely. Since the barrier between consciousness and unconsciousness is always somewhat permeable, repressed material will, almost inevitably, return to the light of consciousness. Moreover, the act of repression simply isolates troublesome contents, it does not render them harmless. Indeed, these perceptions return from exile even more dangerous than before. They are now unconscious materials and, as such, have been transfigured into forms that consciousness cannot directly comprehend.

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[28] C. G. Jung, "Forward to Suzuki's Introduction to Zen Buddhism," Psychology and Religion: West and East, Vol. 11: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1958), p. 550.

[29] C. G. Jung, "On Psychic Energy," The Structure and Dynamics of the Psyche, Vol. 8: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1960), p. 17.

Consciousness is sentience: the state in which the individual is aware of his sense perceptions and the thoughts and feelings emerging from them. It is also the seat of rational and logical mental function and, as such, seeks to comprehend the world objectively. Its mode of communication is direct and concrete. The unconscious, however, is the realm of fantasy and it expresses itself in a manner congenial to its nature. That is to say, it communicates via symbol. While Jung asserts that this symbolism does possess its own internal logic and coherence, it is, under normal circumstances, inaccessible to consciousness.

Repressed material thus returns to consciousness with its malevolent nature unchecked, but expressing itself in a wholly unfamiliar manner. The material now manifests itself in the form of fantasy and dreams that appear to the conscious mind as unintelligible montages of random and phantasmal images. Shielded by this transformation, the repressed material becomes even more subversive to the emotional and mental health of the individual. Indeed, Jung sees such content at the heart of most psychopathology. The role of the analyst, therefore, is to search the unconscious and attempt to reconcile the individual to the malignancy that lies within.

The question of the provenance of these ideas is, as is often the case with innovative thinkers, enormously vexed. Jung read widely and brought much of this material to bear on his work. For example, both Nietzsche and Goethe figure prominently in Jung's writing. He lauds them generously for their psychological insights and frequently cites them as seminal figures in his own intellectual development. In regard to professional influences, one candidate is Eugen Bleuler, one of Jung's early mentors and a pioneer in the development of psychodynamic models of psychiatry. While Jung's memoir barely mentions him, it seems unlikely that their nine-year association would not have had some impact.[30] Ultimately, however, it is Freud whose influence must be seen as critical.

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[30] Henri F. Ellenberger, The Discovery of the Unconscious, p. 667.

Jung appears to have been first introduced to the work of Freud around the year 1900.[31] His initial response was somewhat tepid, but subsequent engagements engendered considerably more enthusiasm. While never unconditionally embracing all aspects of Freudian thought, Jung was, nonetheless, deeply impressed. Indeed, by 1906 he had become a vigorous and reliable ally of Freud, defending him in several forums. Over the next few years, Jung's connection to both psychoanalysis and Freud himself become increasingly close. Gradually, however, personal and professional relations between the two men disintegrated. Jung's thinking became increasingly heterodox until, by 1912 or 1913, he began to assert authorship of a distinct viewpoint he termed "analytic psychology."[32]

While the severance of their personal relationship was complete, his new approach continued to draw heavily on Freud intellectually. Jung's ideas are generally categorized as neo-Freudian and the designation is, for the most part, sound. Certainly the brief précis of Jungian psychology that was presented earlier contains many descriptions that are equally applicable to Freudian theory. The emphasis on the aetiological significance of repression and the need for the therapist to plumb the unconscious are clearly assumptions shared by Jungian and Freudian alike. Nonetheless, Jung's theories diverge from those of his former teacher and friend in many important regards.

For example, Jung and Freud possess radically different views as to the nature of libido. Both men generally understand libido as psychic energy, but their opinions differ in regard to its specific nature. Freud sees the sources of this energy as exclusively sexual. The dynamism of the psyche can, in his view, ultimately be reduced to erotic impulses. While recognizing the importance of sex, Jung denies that the myriad aspects of human desire can be reduced to sublimated forms of sexual tension. For Jung, libido must be defined much more broadly.[33] It is simply "appetite in its natural state": the product of the search for all types of gratification.[34]

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[31] Ibid., p. 694.

[32] Henceforth, the term psychoanalysis will be used exclusively in reference to the Freudian model.

Perhaps the most fundamental difference, however, lay in their assumptions as to the nature of the unconscious. For Freud, the unconscious is a passive, relatively simple and, in a therapeutic context, problematic entity. It is largely a receptacle for those materials that are too insignificant, traumatic or base to remain in consciousness. The unconscious is, in short, the repository for forgotten or repressed contents and, as such, is the analyst's primary nemesis. Jung's model of the unconscious is considerably more complex and positive. While not completely rejecting Freud's view, Jung sees the psychoanalytic model as explaining only a portion of the workings of the unconscious.

Jung views the psyche as far too complex a structure to develop an unconscious that consists predominantly of the remnants of personal experience. In support of his position, Jung points to the psychological development of children. He argues that the infant is not born to full consciousness and only slowly evolves to this state.[35] Despite the absence of consciousness, however, it is clear that even very young children display considerable mental activity. From this he concludes that an infant does not enter the world as a *tabula rasa*, but, like any other animal, is provided an innate ability to function in a manner appropriate to its species. He writes that:

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[33] Freud's definition of libido was that of contemporary medical usage. Jung preferred to rely on, what he viewed as, the classical meaning of the term.

> In medicine the term libido is certainly used for sexual desire, and specifically for sexual lust. But the classical use of the word as found in Cicero, Sallust and others was not so exclusive; there it is used in the more general sense of passionate desire.

C. G. Jung, "The Theory of Psychoanalysis," Freud and Psychoanalysis, Vol. 4: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1961), p. 111.

[34] C. G. Jung, Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia, Vol. 5: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1956), p. 135.

[35] C. G. Jung,"Psychotherapists or the Clergy," Psychology and Religion: West and East, Vol. 11: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1958), p. 345.

> Man "possesses" many things which he has never acquired but has inherited from his ancestors. He is not born as a *tabula rasa*, he is merely born unconscious. But he brings with him systems that are organized and ready to function in a specifically human way, and these he owes to millions of years of human development. Just as the migratory and nest-building instincts of birds were never learnt or acquired individually, man brings with him at birth the ground plan of his nature, and not only of his individual nature, but of his collective nature.[36]

Jung argues, therefore, that any tenable paradigm of the unconscious must account for this instinctual component. He does so by positing the existence of two levels of unconscious function. The first is the unconscious as wholly personal construct: a repository of material forgotten or repressed from consciousness. Jung terms this the personal unconscious. Lying beneath it, however, is a second layer that is directly related to brain structure.[37] This is the foundational level of the psyche and carries within it the basic human characteristics that are common to mankind. Jung terms this transcendent substrata the suprapersonal, or collective, unconscious.

The presence of the collective unconscious is seen most clearly in the essential belief systems of various societies. Jung suggests that the similarities present in the religions, mythologies and folklore of otherwise distinct cultures point to some common reservoir of psychic material.[38] He terms the images that inform these ideas the archetypes of the collective unconscious. Despite the universality of these motifs, however, archetypes should not be seen as inherited ideas. They are, rather, patterns of behaviour that possess form, but not content.[39] Archetypes simply provide a functional disposition to the creation of certain ideas and actions under given conditions.[40]

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[36] C. G. Jung, "The Significance of the Father in the Destiny of the Individual," Freud and Psychoanalysis, Vol. 4: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), p. 315.

[37] C. G. Jung, "The Role of the Unconscious," Civilization in Transition, Vol. 10: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), p. 10.

[38] In the same way that the human body shows a common anatomy regardless of race or ethnic background, the psyche contains a similar universal inheritance. C. G. Jung, "Commentary on The Secret of the Golden Flower," Alchemical Studies, Vol. 13: The Collected Works of C. G. Jung,

Jung's vision of the psyche is thus a tripartite structure consisting of consciousness and the two levels of unconsciousness. This general schema, however, does not speak to the complex interplay that occurs between the conscious and unconscious spheres. The relationship can be seen in several ways, but is perhaps most comprehensible when viewed in regard to the question of external adaptation. In using this term, Jung is referring specifically to the process by which the individual copes with the professional, social and familial demands of his existence. It is when faced with this specific set of problems that consciousness and unconsciousness demonstrate their very different modes of mental activity.

External adaptation demands a mental structure that focuses on overcoming the obstacles presented by the outside world and, as such, is capable of adapting to immediate necessities.[41] This is the definition of consciousness *par excellence*.[42] Consciousness is a "precondition to being" in

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Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), p. 11.

[39] C. G. Jung, Aion: Researches into the Phenomenology of the Self, Vol. 9, Part 2: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1959), p. 48.

[40] C. G. Jung, "Some Aspects of Modern Psychotherapy," The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects, Vol. 16: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1954), p. 34.

[41] C. G. Jung, Symbols of Transformation, pp. 18-22.

[42] Consciousness is, above all, "a system of adaptation determined by the conditions of an earthly environment." C. G. Jung, "Mind and Earth," Civilization in Transition, Vol. 10: The Collected Work of C. G. Jung, Bollingen Series XX (Princeton, N.J.: Princeton University Press, 1970), p. 29.

that it allows the individual to understand the world outside himself.[43] It is able to serve in this capacity because it is, as briefly discussed earlier, the centre of rational thought. Jung, in fact, refers to this form of mental function as directed thought since it seeks to apprehend the world as it actually exists.

> It is the means [by] which we imitate the successiveness of objectively real things, so that the images inside our mind follow one another in the same strictly causal sequence as the events taking place outside it.[44]

The unconscious, on the other hand, plays a completely antithetical role. Consciousness is the seat of reason, it "produces innovation and adaptation, copies reality, and tries to act upon it."[45] The unconscious, on the other hand, is the host of the psyche's irrational elements. It is the realm of dreams and their waking analogue, fantasy and imagination, and, as such, is the source of man's creative potential. Unrestrained by directed thinking, the unconscious responds not to objective reality, but to an inner voice that lies outside the control of consciousness. The unconscious thus "turns away from reality, sets free subjective tendencies, and, as regards adaptation, is unproductive."[46]

Indeed, the unconscious is not simply unproductive in regard to adaptation, it is inimical to it. Devoid of any reality function, the unconscious would, if not moderated by directed thinking, provide an overwhelmingly distorted image of the world. Given this, it would appear that the relative value of the two psychic spheres is weighted heavily in favour of consciousness. Certainly Jung makes clear that the inhibition of the unconscious is crucially important to social development. Jung comments that much of what has been most useful to humanity can be attributed to consciousness.

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[43] C. G. Jung, "The Undiscovered Self: (Present and Future)," Civilization in Transition, Vol. 10: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), p. 271.

[44] C. G. Jung, Symbols of Transformation, p. 11.

[45] Ibid., p. 18.

[46] Ibid.

> Without [it] science, technology and civilization would be impossible, for they all presuppose the reliable continuity and directedness of the conscious process. For the statesman, doctor and engineer as well as for the simplest labourer, these qualities are absolutely indispensable. We may say in general that social worthlessness increases to the degree that these qualities are impaired by the unconscious.[47]

Despite its obvious benefits, however, Jung does not view external adaptation as unconditionally positive. He certainly does not see it as the sole determinant of psychological health. While essential in dealing with the demands of the outer world, external adaptation does nothing to accommodate the subjective and personal imperatives that also confront the individual. For Jung, these "vital demands of [one's] own nature" are critically important.[48] Meeting these demands requires an adaptive process that is oriented toward the inner realm of the unconscious, rather than the external world. Indeed, Jung terms this second form of adaptation, internal adaptation.

The source of these inner demands, and the limitations of external adaptation in terms of dealing with them, can be seen in regard to the development of personality. The exigencies of external adaptation demand not only the use of directed thinking, but the development of an identity that is universally accessible. That is to say, a viable personality must conform to certain basic conventions. Successful social interaction is, to a large extent, predicated on the presence of common assumptions as to normal behaviour. People who take on certain identities are expected to act in a certain way. Jung writes:

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[47] C. G. Jung, "The Transcendent Function," The Structure and Dynamics of the Psyche, Vol. 8: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1960), p. 70.

[48] C. G. Jung, "Analytic Psychology and Education," The Development of Personality, Vol. 17: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1954), p. 92.

> Society expects, and indeed must expect, every individual to play the part assigned to him as perfectly as possible.... Society demands this as a kind of surety; each must stand at his post, here a cobbler, there a poet. No man is expected to be both, for that would be "odd." Such a man would be "different" from other people, not quite reliable.[49]

Jung terms this collectively-moulded identity the persona: a term originally meaning the mask worn by an actor to signify his role.[50] The choice of word is extremely apt because the formation of the persona is inevitably a highly selective process. Jung views a person as possessing an almost infinite array of character traits, many of which are diametrically opposed. For the persona, however, only those qualities which are appropriate to achieve the required public effect can be manifest. Consequently, the identity that an individual shows to the world is not his authentic nature, but merely an artificial construct.

> Fundamentally the persona is nothing real: it is a compromise between individual and society as to what a man should appear to be. He takes a name, earns a title, represents an office, he is this or that. In a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a product of compromise, in making which others often have a greater share than he. The persona is a semblance, a two-dimensional reality, to give it a nickname.[51]

The unconscious is what allows the persona to create this mask. Elements that cannot be reconciled to this idealized image are banished to the psychic netherworld of the unconscious. The qualities that are manifest in the persona are, in this regard, always there at the expense of antithetical traits. Indeed, the conscious and unconscious spheres stand as matched pairs of opposites in this regard. The unconscious is the complement of consciousness, possessing the unsavoury aspects of identity that the persona denies. For example, the person who takes on the public role of compassion and altruism does so only by ruthlessly repressing his inclinations toward cruelty and selfishness.

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[49] C. G. Jung, "The Relations Between the Ego and the Unconscious," Two Essays on Analytic Psychology, Vol. 7: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1953), pp. 192-193.

[50] Ibid., p. 155.

[51] Ibid., p. 156.

The persona thus reflects only a small part of a much greater whole in regard to individual identity. Although certain traits and impulses may be anathema to the persona, it does not mean that they are not genuine components of an individual's nature. In fact, the unconscious can, in this sense, be said to contain the true, inner being. These unconscious components, in conjunction with the persona, constitute the totality of one's authentic nature. Jung terms this superordinate entity encompassing both conscious and unconscious identities, the "self."[52] It is, therefore, the role of internal adaptation to reconstitute the self by uniting the opposites and reintegrating the fragments of identity.

Jung terms this synthesis of opposites, individuation. The process of self-discovery that it initiates is, in his opinion, perhaps the most important psychological task facing an individual. It is the natural culmination of internal adaptation and, as such, is the *sine qua non* of mental health. For Jung, the optimal psychic state is that in which the conscious and unconscious spheres are in harmony. This sort of equilibrium is exactly what is sought in individuation. Indeed, individuation constitutes the overarching process that harnesses and organizes the various components of the psyche. In Jung's view, human psychic processes are essentially teleological. They all seek, and work toward, the achievement of a single goal: the discovery of self.

The teleological foundation of the psyche is perhaps best exemplified in the activities of the unconscious. Clearly individuation can occur only if the contents of the unconscious can be assimilated into consciousness. This is a daunting task since, as has been discussed earlier, the unconscious is not merely a corollary of conscious activity. Fortunately, however, the orientation of the unconscious is by no means antagonistic to individuation. On the contrary, the unconscious seeks the very psychic harmony and balance that is the essential element of individuation. The unconscious is, in Jung's view, invariably an agency of mediation and healing within the psyche. What allows the unconscious to fulfil this role is its compensatory nature.

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[52] C. G. Jung, Aion, p. 5.

The tension of opposites that is inevitably at play between the conscious and unconscious sphere is not innately pathological. Indeed, the dynamism that it creates is central to psychological function. When the gulf between the two becomes too extreme, however, problems emerge. The individual must be careful not to identify with the persona completely. There must be some understanding of the artificiality of the construct and an awareness of the deeper truths that lie beneath the mask. If the individual is unable to fulfil these requirements, he or she will fall prey to a dangerously one-sided conscious orientation. Incompatible contents will inevitably be repressed and neurosis is the probable consequence.

When faced with these conditions, the unconscious responds by reactivating the repressed contents and returning them to consciousness. In doing so, however, it acts in a compensatory relationship to consciousness. That is to say, the unconscious responds in direct proportion to the degree to which the conscious orientation has become inflated. The greater the intensity of repression, the greater the intensity of the unconscious content. If, for example, the conscious orientation is only mildly one-sided, the response of the unconscious is similarly benign. If the former is more extreme, so is the latter. Under such conditions, the activation of these contents can have extremely negative effects.

These conditions, however, are a product of the limitations of the conscious mind, rather than any malevolent intent on the part of the unconscious. It is only the inability of the conscious mind to immediately comprehend the imagery of the unconscious that causes difficulties. The motives of the unconscious are entirely benign. Indeed, in activating such contents, the unconscious is not seeking to harm the conscious mind, but to sound a warning. Its aim is to reveal to consciousness the material that must be assimilated in order to restore psychic health. The unconscious material is, in short, a sort of prescription for psychic harmony.

Jung argues that the individuation process brings forth a similar response from the unconscious. When an individual begins to seek the inner man, the unconscious is mobilized to help guide the search. Here again, its mode of communication is symbolic. While many of these symbols represent contents that are purely personal in nature, others are rooted in archetypes of the collective unconscious. These latter symbols speak to the universal experience of individuation and act to illuminate the process, marking its stages like beacons. These individuational archetypes are, in essence, personifications of the personality fragments hidden in the unconscious.[53] The assimilation of a given fragment is often prefigured by the appearance of the appropriate archetype.

The most easily experienced of these archetypes is that of the shadow. Usually manifesting itself in the form of images of evil or alienation, it reflects the incompatible contents repressed in the formation of the persona. It is, in essence, the negative or inferior identity lying beneath the mask. Confrontation with the shadow is a crucial component of individuation and constitutes a challenge sufficient to deter all but the most committed.[54] Few are able to address the dark side of their personality with equanimity. In doing so, however, a large step is taken towards the discovery of self.

> To confront a person with his shadow is to show him in his own light. Once one has experienced a few times what it is like to stand judgingly between the opposites, one begins to understand what is meant by the self. Anyone who

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[53] C. G. Jung, Symbols of Transformation, p. 255.

[54] C. G. Jung, "Archetypes of the Collective Unconscious," The Archetypes of the Collective Unconscious," Vol. 9, Pt. 1: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1959), p. 20.

> perceives his shadow and his light simultaneously sees himself from two sides and thus gets in the middle.[55]

The successful integration of this inferior nature, however, signals only the commencement of the individuation process, not its culmination. While the shadow carries archetypal significance, what it represents is not part of the collective realm of the psyche. The shadow brings with it only the contents of the outer ring of the unconscious: the personal unconscious. If individuation is to be seriously undertaken, the person must go far beyond the shadow and fully enter the sphere of collective experience. This deeper penetration into the unconscious brings forward other, ever more elaborate, archetypes. Perhaps the most important of these are the anima and animus.

The anima is the archetype of the feminine: an eternal idealized vision of woman that is carried within all men.[56] It symbolizes the feminine personality that Jung believes lies hidden in the male psyche. Jung sees the individual as a complex amalgam of male and female elements. The formation of an appropriate gender identity, however, can be achieved only if a coherent set of traits are manifest. In the same way, that incompatible traits must be banished from the persona, so too must contrasexual components. Men must, therefore, repress their feminine natures and, in so doing, create an unconscious contrasexual identity. This entity emerges from the unconscious in the form of the anima. The product of a similar process in women is termed the animus.

Even with the presence of such archetypal clues, however, the task of individuation is enormously onerous. Jung refers to the self as the "treasure hard to attain," and does so for the most compelling of reasons.[57] Full individuation - the formation of a completely integrated identity, the authentic person - is an elusive goal. Indeed, it is a Sisyphean task: an infinite process that can never be followed to its ultimate conclusion. The more elements that are assimilated the closer one comes to self, but the image that emerges is always an imperfect approximation.[58] The unconscious, and particularly its collective elements, are transcendent entities and can never fully be brought to consciousness.

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[55] C. G. Jung, "Good and Evil in Analytic Psychology," Civilization in Transition, Vol. 10: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), p. 463.

[56] C. G. Jung, "Mind and Earth," p. 39.

[57] C. G. Jung, Psychology and Alchemy, Vol. 12: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1977), p. 112.

The products of the unconscious are, as discussed earlier, notoriously difficult to decipher. While the fundamental good will of the unconscious facilitates the process to some degree, the meaning of archetypal and other unconscious contents is inevitably elusive. The participation of an analyst can be useful, but even the intervention of the most skilled professional provides no absolute guarantee of success. The symbology of the unconscious is simply too varied and too intensely personal to allow any definitive interpretation. While the unconscious provides excellent guidance, its directions can never be fully divined.

These difficulties are exacerbated by the fact that individuation demands more than simply the integration of unconscious contents. While the assimilation of the unconscious is obviously crucial, Jung is adamant that it should not be given complete license. Gaining access to the unconscious only to allow it an undue advantage is a Pyrrhic victory. Consciousness has a legitimate role that must always be protected. Failure to defend the autonomy of reason can only result in a situation where the demands of daily living become insurmountable. This is not individuation, but psychosis. The wholeness of the individual can never become manifest when one of the spheres is suppressed.

The key to individuation, and indeed to psychological health in general, is therefore the maintenance of a workable balance between conscious and unconscious spheres. The self is neither conscious or unconscious, but a transcendent entity that is able to encompass both realms. In this way, when Jung speaks of assimilation of the unconscious he does not mean domination by one side or the other, but mutual penetration.[59] The self can be discovered only through a dialectical process in which thesis and antithesis, that is to say consciousness and unconsciousness, merge.

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[58] Ibid., p. 182.

> The recognition of the unconscious is not a Bolshevik experiment which puts the lowest on top and thus re-establishes the very situation it is intended to correct. We must see to it that the values of the conscious personality remain intact, for unconscious compensation is only effective when it co-operates with an integral consciousness. Assimilation is never a question of "this or that," but always of "this and that."[60]

Given these demanding conditions, it is hardly surprising that relatively few individuals are able to meaningfully engage the challenge of individuation. Indeed, few are capable of taking even the most rudimentary steps towards the self. For Jung, however, the fact that most people are unable to meet the challenge of individuation, or even recognize its existence, does not mitigate its importance. While few are able to take on the burden of self-discovery, all are called to the task. In his view, individuation is the most important of psychic functions: the process is the natural culmination of an individual's psychological development and can be ignored only at tremendous peril.

III

Individuation, however, is not only central to Jung's vision of human personality. The process is, as mentioned previously, the element of analytic psychology most frequently appropriated by Davies. This is not to suggest, of course, that Davies' literary creations address exclusively individuational, or even exclusively Jungian, themes. On the contrary, his novels and plays contain discussions of a wide range of topics. This thematic diversity is reflected in the substantial and varied body of scholarly research undertaken on Davies' work. Articles on his writings include studies of their ethical underpinnings,[61] attitudes toward Canadian society and culture,[62] use of music[63] and numerous other topics.

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[59] C. G. Jung, "The Practical Use of Dream Analysis," The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects, Vol. 16: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon, 1954), p. 152.

[60] Ibid., 156.

Having acknowledged that Davies' works are not exclusively treatises on Jungian theory, it is important to make clear that, in many cases, this is their essential nature. While the rubric of analytic psychology cannot encompass the totality of his writings, it does much to express their defining characteristic. Jungian themes obviously coexist with others, but they are, particularly in regard to Davies' later novels and plays, almost invariably the dominant intellectual component. Jung's ideas often lie at the absolute centre of his literary creations, providing them not only a general framework, but a source for very specific images and actions. Jungian psychology is a guiding principle of Davies' writing and a complete explication of his work is impossible without an awareness of its importance.

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[61] Davies' writing has been severely criticized for the absence of a suitable level of social and political engagement. Davies is characterized as a reactionary whose fiction is animated by a hopeless elitism that is contemptuous of the common man and his experiences and aspirations. For example, Steven Bonnycastle, "Robertson Davies and the Ethics of Monologue," Journal of Canadian Studies, 12, 1 (February, 1977), pp. 20-40; Larry MacDonald, "Psychologism and the Philosophy of Progress: The Recent Fiction of MacLennan, Davies and Atwood," Studies in Canadian Literature, 9, 2 (1984), pp. 121-134; Diana Brydon, "A Dangerous Book," Canadian Literature, 97 (Summer, 1983), pp. 115-118; Linda Lamont-Stewart, "Robertson Davies and the Doctrine of the Elite: An Ideological Critique of the Cornish Trilogy," Robertson Davies: An Appreciation, Elspeth Cameron, ed., (Peterborough: Broadview Press, 1991), pp. 273-292; Jamie Dopp, "Metanarrative as Inoculation in What's Bred in the Bone," English Studies in Canada," 21, 1 (March, 1995), pp. 77-94.

The morality of Davies' fiction is adjudicated more favourably in Marco LoVerso, "Dialectic, Morality and the Deptford Trilogy," Studies in Canadian Literature, 12, 1 (1987), pp. 69-89.

[62] For example, Verna Reid, "The Small Town in Canadian Fiction," English Quarterly, 6, 2 (Summer, 1973), pp. 171-181; John Watt Lennox, "Manawaka and Deptford: Place and Voice," Journal of Canadian Studies, 13, 3 (Fall, 1978), pp. 23-30; R. D. MacDonald, "Small Town Ontario in Robertson Davies' Fifth Business: Mariposa Revised?" Studies in Canadian Literature, 9, 1 (1984), pp. 61-77.

[63] Thomas Tausky, "Orpheus in the Underworld: Music in the Novels of Martin Boyd and Robertson Davies," Antipodes: A North American Journal of Australian Literature, 5, 1 (June, 1991), pp. 5-12.

Davies' writings often function almost as case studies of analytic psychology and, more specifically, the process of individuation. The parallels between aspects of his works and elements of Jungian theory are certainly precise enough to be understood in this way. Moreover, the premise that Davies would be willing to grant Jungian psychology such a pervasive role in his literary creations is hardly implausible. Davies was, as has been noted by many commentators, always eager to place his personal interests and enthusiasms in the foreground of his fiction. Indeed, he often asserted the importance for an author of writing on the matters he finds most personally compelling. Davies commented at length on the need to write about what is most immediate and pressing in life.[64]

What he clearly thought about for much of his career was analytic psychology. There were, in fact, few things that engaged Davies as often or with as much intensity. Over the last three decades of his life, Davies spoke frequently of his tremendous fascination with Jungian theory. From the late 1950s onward, references to Jung and his ideas became staples of Davies' essays, speeches and interviews.[65] Moreover, Davies was not merely an enthusiastic student of

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[64] Robertson Davies, Reading and Writing, p. 48-49.

[65] Davies made clear his affection for Jung on a variety of occasions and in a variety of forums. The essays and speeches he prepared often contained references to Jung. For example, Davies writes in 1960 that Jungian psychology is "surely one of the great adventures in the history of the human mind." Robertson Davies, A Voice From the Attic, p. 67. Hereafter cited as Voice.

Davies also spoke openly to various scholars about his interest in Jung. This is demonstrated in interviews such as Gordon Roper, "Conversations with Robertson Davies," Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), pp. 9-61; Renee Hetherington and Gabriel Kampf, "Acta Interviews Robertson Davies," pp. 69-87.

Davies also confessed his psychological affinities in various interviews with the popular media. References to his Jungian enthusiasms are almost standard components of newspaper

Jungian theory, but a diligent and gifted one. Davies had, in his words, spent many years "reading and re-reading and reading again the collected works of C. G. Jung."[66]

Certainly there can be no doubt that Davies' knowledge of analytic psychology was sufficient to allow a complex and precise application of its precepts. Davies' presentation of Jung's ideas has been extremely well received. This is true even among a group that might have been predisposed to be suspicious of him: Jungian analysts. Rather than dismissing him as a dilettante, the Jungian community embraced Davies, inviting him to speak at its conference, contribute to its journals and sit on its executives.[67] Literary commentators have, with a few exceptions, also been impressed with the sophistication of Davies' Jungian knowledge.[68] For example, Edward Galligan writes that the Deptford trilogy:

> is a most successful piece of intellectual exploration, perhaps because long before he wrote the novels Davies read all of Freud and Jung. By the standards of our breezier "psychological" novelists and critics that is almost a species of cheating. Certainly he gets much deeper into Jung's ideas than most literary critics have.[69]

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accounts of Davies during the 1980s and 1990s. Indeed, in a short profile for one magazine, Davies listed Jungian literature as his "hobby." Robertson Davies, "Here's Looking at You," Calgary Herald Magazine, 9 June, 1985, p. 2.

[66] Robertson Davies as quoted in Silver Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," p. 77.

[67] Peter Prescott, "The Real and the Fake," Newsweek, 2 December, 1985, pp. 95. Anon., "Myth and the Master," Time, 3 November, 1975, p. 8-12.

[68] Perhaps the most notable dissenter is Joyce Carol Oates, who has described Davies' understanding of Jung as "disappointingly simple." Joyce Carol Oates, "Review of One Half of Robertson Davies," The New Republic, 15 April, 1978, p.24.

Although he does not specifically criticize the Jungian components of Davies' work, Robert Jones is highly dismissive of its general intellectual calibre. He describes Davies' narratives as "intellectually pallid." Robert Jones, "Books: A Company of Demons," Commonweal, 20 December, 1985, p. 706.

[69] Edward L. Galligan, Three Times Three: The Novels of Robertson Davies," Sewanee Review, 98, 1 (Winter, 1990), p. 90.

Nor would it be unusual for Davies to be extraordinarily precise in his use of psychological theory. Many of Davies' creations have elements that tend toward the fantastical: magic powders, demonic narrators and after-death experiences are fairly routine occurrences in his plays and novels. Yet in many regards his works are rooted in a strong realism. Davies was very careful that, within their own frame of reference, his fictional worlds possess a powerful verisimilitude. For example, Davies had long been an avid reader of social history and when he describes an event that has an historical reality he does so with considerable care for its accuracy.[70] His depiction of life in the front lines of World War One in Fifth Business is particularly notable in this regard.(FB, 74-79)

Indeed, despite Davies' claims that many elements of his novels emerged from his imagination unbidden and unnoticed, the reality appears to have been somewhat more prosaic. Certainly Patricia Monk's suggestion that Davies did not use file cards when he wrote is somewhat off the mark. While he appears to have used notebooks rather than cards to help organize the details of his creations, there can be little question that his writing process was characterized by meticulous planning and preparation.[71] There has, in fact, been a considerable amount of work done on Davies' penchant for weaving fact within the fabric of his fiction. W. J. Keith has been particularly active in this area, identifying a number of documentary elements in Davies' work.[72]

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[70] Davies notes his long standing enthusiasm for social history in H. J. Kirchoff, ""I do not wear a cloak," Robertson Davies dispels this and other myths," Toronto Globe & Mail, 17 September, 1988, p. C1; Peter Sypnowich, "Toronto author: Writers shouldn't write for money," Toronto Star, 23 January, 1972, p. 59.

[71] For example, Davies commented to an interviewer that when preparing to write a novel "I make very, very careful plans and a great many notes - so many notes indeed that sometimes they are as long or longer than the eventual book." Robertson Davies as quoted in Elisabeth Sifton, "The Art of Fiction," pp. 38-39.

[72] W. J. Keith, "The Roots of Fantasy," and "Text and Subtext: Davies' World of Wonders and Robert-Houdin's Memoirs," Canadian Literature, 104 (Spring, 1985), pp. 176-178.

Davies' use of factual material is also discussed in Patricia Monk, "Davies and the

More specifically, what has been discovered is that Davies quite frequently created characters that have precise equivalents in reality. At My Heart's Core, an early Davies play, explicitly uses historical figures as characters.[73] The lives of the magician Jean-Eugene Robert-Houdin and the actor John Martin-Harvey appear to have been used as models for characters in Fifth Business and World of Wonders.[74] Davies similarly borrows from the biographies of notable people in The Rebel Angels and What's Bred in the Bone.[75] In all these cases, Davies created very exact biographical parallels between his characters and real people.[76] Many of these points likely could have appeared only as the result of careful research and the deliberate integration of that knowledge.

Davies applied the same intellectual precision to his use of analytic psychology. This carefully crafted integration of Jungian theory is most clearly manifest in Davies' creations of the

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Drachenloch: A Study of the Archeological Background of The Manticore," Studies in Robertson Davies' Deptford Trilogy, Robert G. Lawrence and Samuel L. Macey, eds., (Victoria: ELS, 1980), pp. 100-113; Judith Skelton Grant, Robertson Davies and Robertson Davies, Man of Myth.

[73] Robertson Davies, At My Heart's Core, (Toronto: Clarke, Irwin and Co., 1950).
This point is noted both in Susan Stone-Blackburn, Robertson Davies, Playwright, pp. 75-81 and Michael Peterman, Robertson Davies, pp. 57-58.

[74] W. J. Keith, "The Roots of Fantasy," and "Text and Subtext."
The parallels between the Martin-Harvey and Davies' Sir John Tresize are also discussed in Robert Lawrence, "Canadian Theatre in Robertson Davies' World of Wonders," Studies in Robertson Davies' Deptford Trilogy, Robert G. Lawrence and Samuel L. Macey, eds., (Victoria: ELS, 1980), pp. 114-123.

[75] It has been noted that the lives of the renegade monk, John Parlabane, in The Rebel Angels and the art historian, Alwyn Ross, in What's Bred in the Bone bear striking resemblances to those of two famous academics. For example, George Woodcock, "The Cycle Completed," p. 45 and "Recent Canadian Novels(1): Major Publishers," Queen's Quarterly, 89, 4 (Winter, 1982), p. 749; Robert Fulford, "Divine Comedies," Saturday Night, October, 1985, pp. 5-10.

[76] Judith Grant notes that Davies' efforts to weave factual material into his fiction is always marked by a remarkable degree of accuracy. She comments that, invariably, "his research has been meticulous, his use of sources loving and often inspired." Judith Skelton Grant, Robertson Davies, p. 18.

1970s. He composed many of his most distinguished works during this period, but the decade also stands as a watershed in regard to Jung's influence on his literary life. The play Question Time takes many of the themes present in General Confession and develops them in even greater detail. Question Time, however, was the only original theatrical work to be undertaken by Davies during the 1970s. Davies the playwright had, by this point, been superseded by Davies the novelist and it is in this forum that the strongest Jungian associations can be found. It is, as has been discussed earlier, the Deptford trilogy, and more specifically the first two components - Fifth Business and The Manticore - which establish Davies' reputation as a Jungian writer.

The natural starting point for a discussion of the intellectual links between Jung and Davies is not, however, the Deptford trilogy, but his subsequent fiction. These novels stand, in many regards, as the culmination of his Jungian experimentation. While it is the Deptford trilogy that constitutes Davies' most concentrated use of analytic psychology, it is their successors that often display the most subtle integration of such material. The post-Deptford novels reach very deep into Jungian texts for their operative images and symbols. The theme of individual psychological transformation remains central, but in these later works Davies goes beyond an exposition of the general principle of individuation to explore the concepts upon which Jung based his own interpretations.

Chapter Two

Davies as Alchemical Master:
Jungian Theory and Davies' Later Fiction

Davies was, as has been discussed earlier, quite candid in acknowledging the diligence with which he studied Jung's theories and the degree to which they influenced his writing. Indeed, he openly avowed that Jung's model of the psyche largely defined his own.[1] This candour, however, was most pronounced during the last fifteen years of his life. It was during the 1980s and 1990s that Davies spoke most openly of the privileged status that Jung's ideas enjoyed in his intellectual and emotional life. Ironically, however, these years were also accompanied by a growing scholarly indifference towards his intellectual relationship with Jung. This is true of Davies' corpus in general, but particularly of the novels that he composed after the publication of World of Wonders in 1975.

The five novels that followed - the Cornish trilogy, Murther and Walking Spirits and The Cunning Man - were all well received by the reading public.[2] The critical response, however, was somewhat chillier as commentators have been sharply divided over the merits of these novels.[3]

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[1] During a 1991 lecture at the University of Utah, he spoke of his inability to understand fully Joyce's Ulysses. Davies commented that:

> I grope in it, holding a candle that is plainly marked "Manufactured by C. G. Jung, Zurich." It is not a candle that Joyce would have approved - he hated Jung because Jung told him something he didn't want to hear - but the Jungian candle is the only one I have.

Robertson Davies, Reading and Writing, p. 26.

[2] These novels will be collectively referred to as "the post-Deptford novels" or "Davies' later fiction."

[3] All five of Davies' post-Deptford novels received positive reviews. Certainly each had their enthusiastic partisans. Even Murther and Walking Spirits and The Lyre of Orpheus, the works that appeared to generate the most tepid response from commentators, found at least a few defenders. The Rebel Angels, What's Bred in the Bone and The Cunning Man were generally reviewed favourably and, at times, effusively. Isobel Colgate asserts that The Cunning Man is "as substantial

This ambivalence is also reflected in the relative lack of academic interest generated by them. Although the post-Deptford novels have been widely reviewed, more substantial studies of these books have not been numerous. Certainly scholars have devoted little attention to them in comparison with the Deptford trilogy. This can partially be attributed to the brief period of time that some of the novels have been available for study, but it also seems that Davies has, to at least some degree, fallen out of academic fashion.

This loss of scholarly attention seems to be particularly pronounced in regard to the examination of the Jungian dimensions of his writings. While some studies continue to address

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and entertaining as any he has written." Anthony Burgess includes The Rebel Angels on the list of his favourite novels written since 1939. Burgess describes it as "a wise, profound and joyful book." He goes on to write that Davies "is without doubt Nobel Prize material." Isobel Colgate, "Mind, Body and Dr. Hullah," New York Times Book Review, 5 February, 1995, Section 7, p. 1. Anthony Burgess, Ninety-Nine Novels: The Best in English since 1939, (London: Allison and Busby, 1984), p. 131.

There were some critics, however, who viewed the Cornish trilogy and its successors as rather disappointing. Although not wholly antagonistic to these novels, several reviewers found that they were not up to the standard of Davies' earlier fiction. For example, Michael Dixon finds the protagonist of What's Bred in the Bone merely "a pale hybrid" of similar characters that Davies had developed in the Salterton and Deptford trilogies. Frances Taliaferro, although not as harsh in her assessment of The Rebel Angels, also finds the novel wanting in comparison to Davies' previous novels. Michael Dixon, "Letters in Canada, 1985: Fiction," University of Toronto Quarterly, 56, 1 (Fall, 1986), p. 12; Frances Taliaferro, "Do You Believe in Magic?" Harper's, February, 1982, pp. 66-67.

Other reviewers simply dismissed the post-Deptford novels as inferior by any standard. For example, William Pritchard is completely dismissive of The Lyre of Orpheus. He comments that he had not read the previous two novels in the trilogy and now had no interest in doing so. William S. Pritchard, "Realism Without Magic," Hudson Review, 42, 3 (Autumn, 1989), p. 491.

Although the Pritchard review is extreme in its unconditional excoriation of the novel, negative comment on the post-Deptford novels was not unusual. Even What's Bred in the Bone, perhaps the most widely praised of Davies' later novels, received some harsh reviews. For example, Jack Beatty, "Canada Dry," The New Republic, 30 December, 1985, pp. 42-48; Michael Hulce, "Stories and Histories in Recent Fiction," Encounter, September-October, 1986, pp. 57-69 and Anthony Dawson, "Picking a Bone With Robertson Davies," Canadian Literature, 111 (Winter, 1986), pp. 147-154.

the intellectual roots of Davies' work, the specific focus has turned to sources other than Jung.[4] Certainly there seems to be little interest in positing Jungian psychology as the central organizing principle of the post-Deptford novels. For example, perhaps the most common criticism levelled against The Rebel Angels is its supposed lack of coherence and unity in the development of its intellectual themes. The novel is, as Elizabeth Harvey points out, "criticized for being overburdened with undigested ideas, characterizing it as a hodge-podge, a muddled grab-bag of odd facts."[5] This opinion is typified by Sam Solecki who refers to the novel as "cluttered with the flotsam of Davies' store of learning".[6]

Given Davies' avowed interest in Jung, analytic psychology would seem to be a natural means of seeking order, but this solution is largely left unvoiced.[7] Various commentators have

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[4] There has, for instance, been some interest in Davies' use of the Arthurian legend in The Lyre of Orpheus. Sally Slocum, "Waxing Arthurian: The Lyre of Orpheus and The Cold Sassy Tree," in Popular Arthurian Traditions, Sally Slocum, ed., (Bowling Green, Ohio: Popular Press, 1992), pp. 96-103; Evans Lansing Smith, "The Arthurian Underworld of Modernism: Thomas Mann, Thomas Pynchon and Robertson Davies," Arthurian Interpretations, 4, 2 (Spring, 1990), pp. 50-64.

[5] Elizabeth Harvey, "Property, Digestion, and Intertext in Robertson Davies's The Rebel Angels," English Studies in Canada, 16, 1 (March, 1990), p. 91.

[6] Sam Solecki, "The Other Half of Robertson Davies," p. 31.

Similar, but less well articulated, opinions are expressed in John Harris, "A Voice from the Priggery: Exorcising Davies' The Rebel Angels," Journal of Canadian Fiction, 33 (1981-1982), pp. 112-117.

John Mills comments that The Rebel Angels contains episodes that might be compelling if they were not buried in a context that is unidentifiable. He notes that a "reader may well ask what this novel is about. If he discovers a subject in it I hope he will write and tell me." John Mills, "Review of The Rebel Angels," The Fiddlehead, 134 (October, 1982), p. 118.

[7] Solecki's interpretation has been challenged by several writers, none of whom posit Jungian psychology as a possible unifying principle. Wilfred Cude admits that there is some merit to Solecki's argument, but says that the novel's Rabelaisian undercurrents provide a certain coherence. Wilfred Cude, "The College Occasion as Rabelaisian Feast: Academia's Dark Side in The Rebel Angels," Studies in Canadian Literature, 7, 2, (1982), p. 199.

Elizabeth Harvey suggests that the apparent disorder of the novel is deliberately created to underscore its basic theme: the complex process by which knowledge is assimilated. She points specifically to the image of digestion that is present throughout the novel. For example, the research interest of one of the characters is human excrement. The diverse ideas present in The remarked on the continuing presence of Jung's ideas in Davies' later fiction, but only rarely has this theme been pursued in any detail.[8] There are, in fact, perhaps only two articles on the post-Deptford novels that can be meaningfully termed Jungian in their approach.[9] Implicit in the absence of such interpretations is a loss of faith in the relevance of analytic psychology in understanding Davies' work. Indeed, there has even been some suggestion that Davies' post-

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Rebel Angels thus place the narrative in the context of "a depository of partly digested fragments borrowed from other sources." Elizabeth Harvey, "Property, Digestion, and Intertext in Robertson Davies's The Rebel Angels," p. 92.

James Mulvahill takes Solecki to task for not recognizing that what he views as disorder and incongruity is actually what defines The Rebel Angels as a novel of ideas. Mulvahill, however, is interested almost exclusively in establishing the novel's credentials within the genre, not in identifying the ideas with which it is concerned. James Mulvahill, "The Rebel Angels: Robertson Davies and the Novel of Ideas," English Studies in Canada, 13, 2, (June, 1987), pp. 182-194.

[8] The reviewers who mention the importance of analytic psychology in the post-Deptford novels generally provide only the most cursory of discussions. For example, Eugene Benson, "Robertson Davies and the Professors," Canadian Drama, 7, 2 (1981), p. 193; John Bligh, "Review of What's Bred in the Bone," World Literature Written in English, 26, 1 (Spring, 1986), p. 133; Michael Peterman, "Manifestations of the Artistic Conscience," Essays on Canadian Literature, 36 (Fall, 1986), pp. 29; William J. Scheick, "Life After Death," Canadian Literature, 134 (Autumn, 1992), p. 154.

[9] Gertrude Morin, "The Lyre of Orpheus: A Glimpse of the Future," Journal of Evolutionary Psychology, 13, 3-4 (August, 1992), pp. 261-273, provides a very interesting analysis of the interplay of Jungian concepts of masculine and feminine psychology in the later novels. Patricia Monk, "Somatotyping, Scatomancy, and Sophia: The Relation of Body and Soul in the Novels of Robertson Davies," English Studies in Canada, 12, 1 (March, 1986), pp. 79-100, also asserts the importance of Jungian psychology. Beyond these two articles, however, there appears to be little else that significantly addresses Jungian issues. Perhaps the only other explicitly Jungian analysis is that of Peter Hawkins, "Robertson Davies: Shaking Hands with the Devil," The Christian Century, 21-28 May, 1986, pp. 515-518.

There are, in fact, very few articles that see formal psychological theory of any type acting as a guiding principle in these books. John Harris suggests that The Rebel Angels might profitably be viewed from the perspective of a battle between ego and super-ego, but this thesis is not developed. John Harris, "A Voice from the Priggery," pp. 113-114.

Although Larry MacDonald does discuss Davies' psychological views in more detail, he does so only in the context of the moral and ideological bankruptcy of these beliefs. Larry MacDonald, "Psychologism and the Philosophy of Progress."

Deptford novels mark a change of focus on his part.[10] Although it is not believed that Jung had been completely banished from Davies' work, there is a sense that his ideas had been largely superseded.

That Davies' later fiction might be perceived as less pervasively concerned with matters of psychology than some of his earlier work is, in some regards, understandable. Certainly the post-Deptford novels do not possess the explicitly Jungian structure of The Manticore. Nonetheless, to ignore or undervalue the Jungian aspects of these novels is to misunderstand them. Davies' interest in the exploration of personal identity is as profound here as during any phase of his career. Indeed, a careful reading of the Cornish trilogy and his last two novels leaves little doubt that he was still deeply engaged with the problem of individuation. While Davies utilizes new ideas and images to integrate elements of analytic psychology into these novels, Jungian ideas remain of central importance.

The interplay with analytic psychology that characterizes much of Davies' previous writing does not disappear; it simply becomes more subtle.[11] Davies had previously evoked the process of individuation through the creation of archetypal figures, inner conflict over incompatible facets of individual personality, repression and similarly straightforward principles of Jungian psychology. These elements are still very much present in the post-Deptford novels, but coexist with ideas and themes that previously had not been emphasized. This excursion into relatively unfamiliar terrain, however, complements, rather than undermines, Davies' traditional discussion of Jungian matters. Indeed, far from reflecting a diminution of his interest in analytic psychology, these new motifs herald a new phase in his literary relationship with Jung.

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[10] For example, Douglas Spettigue comments that "Contemporary criticism has moved away from archetypal psychology; Davies has assimilated and expanded beyond it, as the novels reveal." Douglas Spettigue, "Keeping the Good Wine Until Now," Queen's Quarterly, 93, 1 (Spring, 1986), p. 127.

Robert Fulford draws a similar conclusion, noting that with the Cornish trilogy "we pass beyond the Jungian territory of the Deptford trilogy...." Robert Fulford, "Divine Comedies," p. 9.

[11] The nature of Davies' engagement with Jung in the later novels is nicely captured in the comment:

> Instead of easing into Jungian ideas via the comments of a psychoanalyst from the Jung Institute, he takes them as givens - as lumber so to speak, with which he can make the parts of a highly comic melodrama.

Edward L. Galligan, "Three Times Three," p. 92.

No longer content to develop his individuational themes simply by the introduction and discussion of general principles, Davies begins to experiment with ever more obscure and complex aspects of Jungian theory. More specifically, he begins to explore the archaic, and often arcane, roots of Jung's own thinking. Jung viewed the essential principles of modern psychology as merely more refined versions of ideas that had their origins in the thought of ancient and medieval cultures. Eastern religion, classical philosophy and mythology and, perhaps most notably, alchemical theory were all seen by Jung as crucial precursors of his ideas. It is this sphere of Jung's writings that Davies begins to explore in the Cornish trilogy and its successors. These novels contain numerous allusions to pre-modern concepts that Jung identifies as paralleling his own understanding of the human psyche.

II

The thread that loosely binds the Cornish novels is the figure of Francis Cornish, a wealthy connoisseur and patron of the arts. The trilogy begins in the immediate aftermath of his death. Cornish has left a complex will that proves to be enormously troubling to the three academics who are designated to administer his affairs. The bulk of the estate is dedicated to creating a charitable foundation in aid of the arts, but there are also numerous individual bequests. The Rebel Angels follows the executors as they attempt to fulfil their tasks and, in so doing, provides a fascinating picture of the university community in which they live.

The second novel, What's Bred in the Bone, is set a few years later. The various individual bequests have been allotted and the Cornish Trust is in operation. One of the executors, Simon Darcourt, has even undertaken to produce the first Trust-sponsored work: a biography of Francis Cornish. Darcourt is a gifted and experienced researcher, but he soon finds himself despairing of the project. Despite their years of friendship, Cornish proves to be something of an enigma. There are periods and aspects of his life that Darcourt is simply unable to penetrate. Fearing that these problems may be insurmountable, Darcourt takes his concerns to Francis' nephew, Arthur Cornish, and his wife, Maria.

During the course of this conversation, Maria suggests that Darcourt should attempt to consult one of the Recording Angels. She specifically recommends Zadkiel, the Angel of Biography. In the same context, Darcourt introduces the concept of the daimon: spirits who act as guides to mortals. They conclude that if Zadkiel and Francis' daimon could be questioned, the hidden elements of Cornish's life would be revealed. Having heard their names spoken, the two spirits take note of the conversation and begin to reminisce about Cornish.(BB, 15-19) Over the course of their discussion, they recount the story of his life.

The final instalment of the trilogy, The Lyre of Orpheus, sees Darcourt finally solve the biographical puzzle posed by Cornish. While never gaining access to the full story possessed by the daimon - a spirit named Maimas - Darcourt is nonetheless able to illuminate much of his subject's life. Darcourt's biographical quest, however, is only a secondary element of The Lyre of Orpheus. The Trust has decided to fund a young composer in her efforts to complete the score to an unfinished opera by E. T. A. Hoffmann. It has even agreed to underwrite the costs of producing the finished work. The main action of the novel centres around the interplay of the eccentric characters brought together to undertake these tasks.

These novels are, however, not merely tales of the origins and early history of the Cornish

Trust. Within this narrative framework, Davies creates evocative portraits of the individuals most closely associated with the Trust. More specifically, he presents their efforts to come to terms with their own identity. For example, What's Bred in the Bone is, on one level, a rather straightforward biography. Cornish's life is traced from his youth in small-town Ontario to his ultimate return to Canada after spending much of his adult life in Europe. It is, however, also the story of his efforts to accommodate himself to the realities of his own nature and to fulfil the dictates of his own destiny.

Francis' life is primarily defined by his desire to become an artist. During his childhood, Cornish spent countless hours studying art texts and sketching the people that populated his hometown. By the time he becomes a student at Oxford, these skills have been finely honed. His talent gains him the notice of Tancred Sarceni, a famous, and infamous, restorer of Old Master paintings. Sarceni takes Cornish on as a protégé and introduces him to the secrets of his craft. Sarceni, however, teaches Cornish not only about the nature of restoration, but about art itself. Under the tutelage of Sarceni, Cornish comes to see art as a means of self-revelation and self-understanding.

Francis had always viewed art as a gateway to a larger experience. His ambition was not simply to reproduce the reality of the physical world, but to "paint the world of imagination."(BB, 163) Sarceni, however, views the artistic process from a slightly different perspective. He tells Cornish that the true artist "solicits and implores something from the realm of what the psychoanalysts, who are the great magicians of our day, call the Unconscious...."(BB, 333) What is thereby depicted is not merely the imagination, but an inner vision that reflects the authentic nature of the artist. Cornish comes to share this view and ultimately seeks to use art as a means of seeking his own personal myth.(BB, 359)

The search for a genuine understanding of self is also at the forefront of The Rebel

Angels. John Parlabane is a former philosophy professor who has returned to his Alma Mater after falling on hard times. While he has become somewhat dissolute, his philosophical sense remains acute. He comments that his difficulties have been a function of his inability to understand the limitations of the intellect. The knowledge of reason must be balanced with a substantive understanding of self.(RA, 31) Like Sarceni, he sees this latter wisdom as residing in the depths of the unconscious. Parlabane compares man to a tree in that his crown can flourish only when proper attention is paid to the root.

> No splendid crown without the strong root that works in the dark, drawing its nourishment among the rocks, the soil, hidden waters, and all the little burrowing things. A man is like that; his splendours and his fruits are to be seen, to win him love and admiration. But what about the root?(RA, 197)

While Parlabane speaks to the theory of reconciling root and crown, it is Arthur Cornish's future wife, Maria Theotoky, who must attempt to put these ideas into practice. She is a graduate student working under Clement Hollier, a professor of history specializing in the study of "paleo-psychology." Hollier seeks to understand how the people of the pre-Renaissance period understood themselves and the world around them. In so doing, he serves as a bridge between the superstition and irrationality of that age and the rationalism of the modern mind.(RA, 33) Theotoky seeks to follow a similar course of study. For her, however, the reconciliation of modern and archaic modes of thought is a personal, as well as professional, task. Indeed, it reflects the most basic demand of her psyche.

Maria is, to all appearances, a woman of thoroughly modern attributes and attainments. She is a scholar of considerable merit and is rightly confident that her talents will win her a place in the world of academics. What, on the surface, seems to be a simple assimilation into university culture is, however, infinitely more complex. Coexisting with Maria's scholarly ambition is another, largely incompatible, element of her nature. She is of Gypsy descent and the feverish romanticism, mysticism and superstition of ancient traditions still exert considerable power over her. Indeed, these traditions are, in the person of her mother, part of her daily existence.

This duality places Maria in a difficult situation. What she finds fascinating as a topic of historical study is hopelessly problematic as a matter of contemporary life. Being a Gypsy simply does not fit comfortably in the modern world.(RA, 140) The same traditions that beguile when viewed from a distance are disturbing as an immediate reality. Faced with the choice between these two modes of thought, she initially chooses modernity. The renunciation of her Gypsy heritage, however, is not easily achieved. Despite her best efforts, this side of her nature continues to speak.(RA, 209, 277) She comments that:

> I live in a muddle of eras, and some of my ideas belong to today, and some to an ancient past, and some to periods of time that seem more relevant to my parents than to me. If I could sort them and control them I might know better where I stand, but when I most want to be contemporary the Past keeps pushing in....(RA, 124)[12]

Parlabane immediately identifies the source of her dilemma. He tells her that it is impossible to eradicate the foundation of her being. It is her root and he urges her to let her "root feed her crown."(RA, 205) It is a difficult lesson for Maria to hear, but she eventually accepts its wisdom. The superstition and irrationality that had once offended her modern sensibilities become increasingly congenial. Maria comes to terms with herself and part of this process is the realization that she could never be wholly free of her past.(RA, 270) She concludes that her "Gypsy part is inescapable. It has to be recognized, because if it isn't it will plague [her] all [her] life as a canker at the root."(RA, 310)

While not of Gypsy heritage, Simon Darcourt faces a similar challenge. The catalyst to his emotional crisis is his growing infatuation with one of his students, Maria Theotoky. The situation is extraordinarily vexing for Darcourt as he views himself as suffering from a "devouring disease."(RA, 233) His distress is partially a function of his professional status. He is not only her instructor, but an Anglican priest: a combination of responsibilities that he fears is incompatible with the role of lover to a woman half his age. Ultimately, however, it is clear that what is most troubling in his love for Maria is the new aspects of thought and emotion that it opens to him.

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[12] Maria's dilemma is typified in her musical tastes. She is passionate about music, particularly in its more cerebral and sophisticated forms. Gypsy music, with its emphasis on lavish emotion and grand effect, is a style that she claims to despise. Yet when she attends a concert of such music, she is brought to tears by the feelings it evokes.(RA, 132-133, 140-146)

The unprecedented intensity of his feelings for Maria are themselves a revelation, but the situation is compounded by his introduction to her family. During one of Darcourt's visits, Maria's mother brings out the Tarot deck and reads his fortune. The event is wholly outside his experience, yet something within him assures Darcourt that it is an "event of primordial weight and significance."(RA, 233)[13] The episode leaves him very shaken. His obsessive feelings for Maria and the allure of the cards severely undermine the foundations of his emotional and intellectual life. The rational man within Darcourt finds himself confronted by a new mode of thought and feeling that is, at its heart, irrational. Darcourt defines this conflict in terms of a struggle between his diurnal and nocturnal men.(RA, 232)

This ideal of integrating rational and irrational components into a unity is also central to Davies' last work, The Cunning Man. The novel begins with its protagonist, Jonathan Hullah, being interviewed by a newspaper reporter about the Toronto of an earlier era. The questions prompt a flood of memories that ultimately motivate him to review his life. Hullah is a noted physician and much of what he recounts centres on the formation of his medical philosophy. His diagnostic techniques are highly unorthodox. While not completely eschewing traditional approaches, he blends them with intuitive, even mystical, modes of investigation. For Hullah, there is a realm of thought beyond reason and it too must be utilized.

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[13] In his discussion of The Lyre of Orpheus, Ian Munro comments that the Tarot cards serve as an "emblem of the Collective Unconscious, replete with archetypes and Jungian symbolism, a representation of the deep will from which myths such as those of the opera spring...." Ian Munro, "The Liar of Orpheus," p. 261.

Hullah's belief that the rational and irrational must be balanced emerges from a childhood trauma. When he was eight he caught scarlet fever and became deathly ill. The town's only accredited physician, Dr. Ogg, is called immediately, but there is little he can do little except quarantine the home. When Hullah's health continues to deteriorate a native shaman, Elsie Smoke, sets up camp outside. The hypnotic drumbeat from the tent rouses Hullah from his comatose state and he crawls to the window. When he is found on the floor of the room the next morning his fever has diminished considerably. Over the next few days, his temperature continues to drop and he returns to full health.(CM, 26-30)

Ogg refuses to accept that the shaman had any influence on the course of the disease and condemns her interference. When the young Hullah later gains an interest in medicine and comes to the physician for advice, Ogg is equally dismissive of her medicine. He tells Hullah that "science rules the world" and urges him to make it his master.(CM, 45) Hullah takes this advice to heart and spends a great deal of time studying with Ogg. His embrace of the dogma of science, however, was less than absolute and he attempts to balance Ogg's lessons by seeking out the wisdom of Elsie Smoke.(CM, 38-43) While the shaman is relatively unresponsive to Hullah's entreaties, he never completely loses faith in the efficacy of her medicine.(CM, 129-131)

Hullah's assimilation of these diverse attitudes leads him to a highly psychological view of medicine. Hullah sees disease as a means by which people communicate their distress. Illness is "the signal that comes late in the day, that life has become hard to bear."(CM, 438) What Hullah generally identifies at the root of this despair is a lack of self-knowledge, an inability to embrace the totality of their lives. Hullah speaks of what, he terms, "The Revenge of the Unlived Life." He suggests that there must be an accommodation with the opportunities of life that have been lost and with the facets of one's nature denied or under-developed. Without such a reconciliation, the unlived life will simply destroy the individual from within.(CM, 278)

The experiences and ideas of these various characters thus appear to possess a strong superficial resemblance to Jung's theories. The emphasis on wholeness and the integration of disparate elements of one's nature is very much in the spirit of individuation. Yet can these general parallels be seen as sufficient evidence to suggest a deliberate use of this concept? The direct links to Jung are relatively tenuous. Among these five novels there are only two, quite cursory, references to Jung. While one of these, a reference to Jungian psychoanalytic criticism, might be interpreted as carrying broader significance, its meaning is, in itself, ambiguous.[14]

The dilemma is even more apparent in The Cunning Man. There is certainly much in Hullah's concept of the physician addressing the inner "wretchedness" of the patient that appears compatible with Jungian theory.(CM, 438) Indeed, he seems to argue that effective treatment of disease demands the integration of the disparate parts of the psyche. Jung, however, is mentioned in the novel only as one name in a list of noted modern psychologists.(CM, 141) Moreover, Hullah is quite explicit in stating that his diagnostic orientation should not be seen as psychoanalytic.(CM, 248)[15] Hullah is told by a friend that his ideas are rooted in Platonism, or what the friend calls, the "Perennial Philosophy." Hullah eagerly endorses this analysis.(CM, 271-273)

It is perhaps ambiguities such as these that have led some critics to assert that Jungian ideas enjoy a much diminished profile in Davies' later work. Yet what appears at first glance to reflect an ambivalence toward Jung, may not have the same meaning when examined more carefully. This is certainly true of the Perennial Philosophy reference. The explication of the philosophy contained in The Cunning Man suggests that the Perennial Philosophy and Jungian psychology are highly compatible. Moreover, there can be little doubt that Davies would have naturally associated the two systems of thought. In 1982 Davies reviewed a book that, in his words, sought to "relate the poetry of Yeats with the analytic psychology of C. G. Jung, and to demonstrate the descent of both from that Perennial Philosophy...."[16] For the most part, Davies found this analysis compelling.[17]

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[14] Darcourt comments that his biography of Cornish had been reviewed frequently. Several of these critics "were tarred with the recently fashionable Jungian brush and had even read some of the writings of Jung." Robertson Davies, The Lyre of Orpheus, p. 463. Hereafter cited as LO.

[15] It is possible that Hullah is using the term "psychoanalysis" in its narrowest, that is to say exclusively Freudian, sense. Hullah's rejection of Freud after a period of youthful enthusiasm is an explicit theme in the novel. Certainly the interconnectedness of mind and body is, as will be discussed in a subsequent chapter, a concept that Davies had traditionally associated with Sigmund Freud.

Such subtle clues are present throughout Davies' post-Deptford fiction and provide a clear indication of the novels' Jungian and, more particularly, individuational dimensions. The language used by Davies, and the specific psychological circumstances he creates, fit too precisely into the individuational model for the correlation to be overlooked. Take, for example, Simon Darcourt. More than any other character in Davies' later fiction, Darcourt's psychological development occurs along Jungian lines. Darcourt has previously been discussed in terms of the balancing of rational and irrational modes of thought. While this is, in itself, suggestive of individuation, Davies provides even more explicit clues that what is ultimately at issue is the discovery of self.

The use of the images of the nocturnal and diurnal man to represent Darcourt's competing states of mind is particularly noteworthy given the archetypal significance possessed by the sun and the moon. While both carry myriad symbolic meanings, one of the most fundamental is that of the basic duality within the psyche, consciousness and unconsciousness. Night, and the impenetrable darkness that is its distinguishing characteristic, stands as a natural metaphor for the unconscious. What ultimately penetrates this vast blackness is the emergence of consciousness, a development that has its natural parallel with the dawn and the coming of the sun. Jung writes of:

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[16] Robertson Davies, "Jung, Yeats and the Inner Journey," Queen's Quarterly, 89, 3 (Autumn, 1982), p. 471. The book being reviewed is James Olney's The Rhizome and the Flower: The Perennial Philosophy - Yeats and Jung, (Berkeley: University of California Press, 1980).

[17] Davies comments that "If we do not agree that Yeats and Jung are wholly Platonists, we must agree that they fit better into that honourable assembly than any other." Robertson Davies, "Jung, Yeats and the Inner Journey," p. 476.

> the diurnal life of the psyche, which we call consciousness. Consciousness requires as its necessary counterpart a dark, latent, non-manifest side, the unconscious, whose presence can be known only by the light of consciousness. Just as the day-star rises out of the nocturnal sea, so, ontogenetically and phylogenetically, consciousness is born of unconsciousness and sinks back every night to this primal condition. This duality of our psychic life is the prototype and archetype of the Sol-Luna symbolism.[18]

Moreover, Darcourt notes that he "must seek to make manifest the wholeness of Simon Darcourt."(RA, 56) He makes clear that this can be achieved only by looking within himself. He writes that "[he] had given up moulding [himself] externally and was patiently waiting to be moulded from within by [his] destiny."(RA, 57) This point is further reinforced by Darcourt's comment that he had to begin to concentrate on saving his own soul. Given Darcourt's position as an Anglican priest, his use of the term soul might legitimately be taken in a conventional religious sense. The narrator of The Lyre of Orpheus, however, hints that Darcourt uses the word in a specifically psychological context. Darcourt is said to see:

> Souls as a totality of consciousness, what man knows of himself and also that hidden vast part of himself which knows and impels him, used and abused by everybody, called upon or rejected, but inescapable.(LO, 308-309)

Soul, as it is defined here, is exactly what Darcourt appears to find in the course of the Cornish trilogy. The discovery of his "totality of consciousness" is reflected in the resolution of his torturous infatuation with Maria. When she proclaims a deep, albeit platonic, love for him, it brings Darcourt immediate catharsis.(RA, 252) While he does not say so explicitly, it seems likely that in coming to terms with Maria he also reconciles himself to his inner man. He had previously commented that, for him, Maria was "wholeness."(RA, 237) Darcourt recalls that the Persians believe that "when a man dies he meets his soul in the form of a beautiful woman" and suggests that this is the role that Maria has taken on for him.(RA, 236)

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[18] C. G. Jung, Mysterium Conjunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy, Vol. 14: The Collected Works of C. G. Jung (London: Routledge & Kegan Paul, 1963), p. 97. Sun and moon symbolism is, as will be discussed later in this chapter, particularly significant in the context of alchemy.

Darcourt's revelation of self is presented even more explicitly, however, in his discovery of a "personal myth." He had tended to see his myth as that of the servant, but he finds a new, more appropriate one, through Maria's mother. During a reading of Darcourt's cards, she encounters the figure of the Fool and suggests that it has great significance for him. In the course of writing the Cornish biography, he comes to see his affinity for this "footloose traveller, urged onward by something outside the confines of intellect and caution."(LO, 296) His rational, diurnal, man was reluctant to acknowledge the wisdom of the cards, but, in doing so, he became:

> a changed man. Not a wholly new man, not a man a jot less involved in the life of his duties and his friends, but a man with a stronger sense of who he was.(LO, 301)

III

The relatively explicit links to individuation provided by these descriptions of Darcourt's psychological evolution are supplemented by other, more subtle, ties. Davies' later novels contain a considerable number of references that have discernible, albeit sometimes obscure, associations with Jungian theory. Some of these relate to one of the areas of Jung's greatest contributions to contemporary culture: psychological types. His typology of mental orientations has transcended the boundaries of professional psychology and become deeply engrained in popular consciousness. Indeed, some of the classifications he created have become part of the lexicon of everyday life.

Jung defines a psychological type as a general attitude. The relative dominance of any of these attitudes places a specific stamp on an individual. There are, of course, an almost infinite number of such psychological orientations, but Jung identifies four. These types correlate to the basic psychological functions: thinking, feeling, sensation and intuition. He further divides these types into rational and irrational categories. Thinking and feeling belong to the former class, while sensation and intuition fall into the latter. Jung, however, puts forward another, even broader, classification. It is these modes of psychological orientation, introversion and extraversion, that have become most closely associated with his typology.[19]

Extraversion and introversion are defined by the relationship of the individual to the external world. The extravert is powerfully oriented to the world outside himself and seeks satisfaction there. In Jungian terms, there is an outward-turning of libido towards the object and away from the subject. Introversion is characterized by an entirely antithetical orientation to the outer world. For the introvert, the natural focus of psychological energy is internal rather than external. Libido does not flow to the object, but withdraws into the subject. These orientations can be manifest in conjunction with any of the four function types.[20]

These concepts figure quite prominently in several articles that Davies composed during the late 1980s. The catalyst for these essays was the negotiation of the Free Trade Agreement between Canada and the United States. Davies was profoundly worried about the effect of this pact on the development of Canadian culture. His paramount concern was that such an arrangement would inevitably tend to refashion the Canadian national psyche in the American image. This would, he argues, be a dangerous betrayal of Canada's natural psychological orientation. For Davies, Canada is an introverted nation, the United States an extraverted one.[21] Davies' definition leaves little doubt that he is speaking in Jungian terms.

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[19] This material is taken from C. G. Jung, Psychological Types, Vol. 6: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1971), p. 482.

[20] Ibid., pp. 427, 452-253.

> In psychological terms, Canada is very much an introverted country, and it lives cheek by jowl with the most extraverted country in the world - indeed, the most extraverted country known to history. Let me explain the terms. In personal psychology, the extravert is one who derives his energy from his contacts with the external world; for him, everything lies outside and he moves toward it, often without much sensitivity to that to which he moves. The introvert, on the other hand, finds his energy within himself, and his concern with the outside world is a matter of what approach the outside world makes to him.[22]

Davies' fictional creations of the 1980s and 1990s display similar traits. Many of the characters that appear in his novels of this period are interested in formulating broad categories of psychological orientation.[23] While these efforts at classification are not always directly associated with Jung, there are several occasions in which Davies does make specific reference to the Jungian typology. Twice in the course of The Cunning Man Jonathan Hullah invokes the terms introversion and extraversion.(CM 164, 307) During a discussion of the evolution of modern art, Tancred Sarceni also utilizes this Jungian terminology. He writes:

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[21] Robertson Davies, "Signing Away Canada's Soul: Culture, identity and the free-trade agreement," Harper's, January, 1989, pp. 43-47.

This article is an adaptation of a lecture that Davies gave in Edinburgh, Scotland in May, 1988. Excerpts of this lecture also appear in Robertson Davies, "Aca nada?" Times Literary Supplement, 30 September-6 October, 1988, pp. 1070, 1080. Davies also discusses the relative extraversion and introversion of Canada in an earlier essay in Saturday Night. Robertson Davies, "Keeping Faith."

While Davies articulates this idea most forcefully in relation to the Free Trade Agreement, his sense of Canada as introverted nation long predates the pact. For example, Robertson Davies as quoted in Brian Brennan, "Robertson Davies shifts focus from theatre to novels," Calgary Herald, 5 December, 1981, p. D1. Indeed, Davies speculates on Canada's introverted nature in his 1975 play, Question Time. Robertson Davies, Question Time, p. 52.

[22] Robertson Davies, "Signing Away Canada's Soul," pp. 45-46.

[23] For example, one of the characters in The Rebel Angels, Professor Ozy Froats, studies the relationship between morphology and psychological type. Simon Darcourt, although taking a much less scientific approach, also seeks to classify individuals. When Maria and Arthur Cornish are made to feel guilty over their wealth, Darcourt attempts to console them by dismissing their tormentors as part of a class he terms "Friends of the Minimum"(LO, 67)

> It is the logical outcome of the art of the Renaissance. During those three centuries, to measure roughly, that we call the Renaissance, the mind of civilized man underwent a radical change. A psychologist would say that it changed from extraversion to introversion.(BB, 226)

Extraversion and introversion, however, are by no means the only terms with Jungian associations to appear in Davies' later novels. When Jung writes of the unconscious it is, as discussed earlier, often in regard to its compensatory nature. The degree to which the unconscious actively intervenes in the realm of consciousness depends on the relationship between them. If the individual possesses a severely one-sided conscious orientation, the unconscious will take an equally powerful counterposition. Jung explains this compensatory function as a manifestation of the natural law of the conversion to opposites. According to Jung, everything that is pushed to its extremes begins to turn into its opposite. He terms this process *enantiodromia.*[24]

This rather unusual word makes two appearances in Davies' later novels: once in The Cunning Man and once in Murther and Walking Spirits.(CM, 153)[25] The latter work also contains several passages such as the "Greek sage Heraclitus who was the first, so far as we know, to point out the psychological fact that anything, if pursued beyond a reasonable point, turns into its opposite."(MWS, 118) Elsewhere in the novel, Davies writes of having "obeyed the ancient law of Heraclitus, that excess in anything eventually runs into its opposite."(MWS, 287)[26] While neither of these passages refer specifically to *enantiodromia*, it seems clear that this is the concept being discussed. This is particularly likely given the references to Heraclitus, the thinker to whom

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[24] C. G. Jung, Psychological Types, pp. 425-427.

[25] Robertson Davies, Murther and Walking Spirits, p. 339. Hereafter cited as MWS.

[26] The Lyre of Orpheus contains a somewhat similar reference. Darcourt comments: "Passions when they are pushed too far sometimes flop over into their opposites."(LO, 172)

Murther and Walking Spirits also contains several references to Heraclitus beyond those already cited. For example, pages 342, 306, 155 and 118.

Jung traces the origins of the principle.[27]

Allusions to *enantiodromia* and the interplay of opposites, however, are only a small part of a larger discussion of the nature of the unconscious. There are, as has been discussed earlier, certain themes developed in these novels that appear to possess strong overtones of the unconscious. Darcourt's encounter with his nocturnal man and Sarceni's theorizing about the source of artistic inspiration have both been categorized in this way. More importantly in relation to the novels' Jungian affinities, their discussions of the unconscious seem to hint at the presence of a suprapersonal dimension. Certainly there are ideas posited that appear very similar to Jung's concept of the collective unconscious.

John Parlabane speaks often of the persistent relevance of past wisdom. For Parlabane, the deepest root of any life is that which reaches towards the ancestors.(RA, 197-198) What he means by ancestors, however, are not merely the collection of individuals who populate photo albums, but man's "unseen depths - which means the messy stuff of life from which the real creation and achievement takes its nourishment."(RA, 198) Francis Cornish also seeks insights in the realm of his ancestors. The proverb "what's bred in the bone will out in the flesh" provides not only the novel's title, but its animating spirit.(BB, 18) Throughout his life Cornish is deeply concerned with understanding the nature of his psychological inheritance.

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[27] Jung writes that:

> Old Heraclitus, who was a very great sage, discovered the most marvellous of all psychological laws: the regulative function of opposites. He called it *enantiodromia*, a running contrariwise, by which he meant that sooner or later everything runs into its opposite.

C. G Jung, "On the Psychology of the Unconscious," Two Essays on Analytic Psychology, Vol. 7: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Press, 1966), p. 72.

Davies was certainly aware of the psychological implications of *enantiodromia*. Using the term in a 1982 review of Jonas Barish's The Antitheatrical Prejudice, Davies comments that the early opponents of the theatre were:

> people who had so rigorously repressed the imagination and everything that relates to the unconscious in themselves that they fell victim to the inevitable *enantiodromia* - they were possessed by the unconscious in its negative guise, and it is in this that their ugly lust for torture and condemnation has its roots.

Robertson Davies, "Could You Die in a Theatre?" University of Toronto Quarterly, 52, 2 (Winter, 1982-1983), pp. 214-217.

This theme is developed in even greater detail in Murther and Walking Spirits. The novel is essentially an ancestral biography of its protagonist, Connor Gilmartin. The story opens with Gilmartin discovering his wife in bed with another man. Having been found *in flagrante delictó*, her lover kills Gilmartin. After his death, Gilmartin's mental processes continue to function, albeit under radically different conditions. Although he is still able to perceive contemporary events, he also finds himself an involuntary witness to the experiences of several generations of his ancestors. The rest of the novel depicts the stories of his forebears that the deceased Gilmartin is compelled to view.

This idea of a general familial inheritance is a fairly common motif in Davies' work. Indeed, it was, as will be discussed later, the centrepiece of his play, Hunting Stuart. Davies' presentation of this very elaborate familial component of the psyche is, however, somewhat problematic from a Jungian perspective. The presence of a suprapersonal psychic sphere certainly appears to be implied in Gilmartin's experience, but its scope is much narrower than Jung's model. For Jung, the psychic factors inherited by an individual are not limited to those passed on by their blood relations. Jung's collective unconscious is a repository of universal, rather than simply familial, experiences. Nonetheless, it seems that Davies is, at least in a general sense, working from a Jungian model. This is particularly likely given certain references within the novel.

Gilmartin's closest friend in Murther and Walking Spirits is Hugh MacWearie, the religion editor at the newspaper at which they both work. The two men indulge in various debates on philosophical and metaphysical issues, including the significance of Eastern religion and, in particular, reincarnation. MacWearie tells Gilmartin about the Tibetan concept of the Bardo state: a waiting period after death in which the dead are put through various tests designed to prepare them for rebirth.(MWS, 23-24) MacWearie's comments are, on one level, simply a necessary plot device. The Bardo state provides a context in which Gilmartin's posthumous experiences can be understood. It also, however, provides a link to Jungian theory.

Jung wrote at some length about the "Tibetan Book of the Dead," the Bardo Thödol. The book is meant to serve as a guide to the dead during the period of Bardo existence. The text deals with three phases, the moment of death, the dream state that defines the forty-nine day waiting period, and the period of rebirth. For Jung, however, the Bardo Thödol is not merely an instructional manual for the dead, it is also a source of psychological wisdom.[28] Most striking to Jung is the correlation between the Bardo Thödol and the workings of the collective unconscious. Indeed, he argues that "it is an undeniable fact that the whole book is created out of the archetypal contents of the unconscious."[29]

Jung sees the presence of archetypal images as particularly pronounced during the second stage of Bardo existence. He describes this Chönyid state as one of "karmic illusion" which reproduces images from past existences.[30] He argues that these images could emerge only from the archetypes of the collective unconscious.[31] Assuming that Gilmartin is to be seen as experiencing a Bardo existence, a possibility that Gilmartin himself raises, his visions would most logically be associated with this Chönyid phase.(MWS, 197) While Gilmartin's mental images are those of his ancestors, rather than of his own past lives, it might be argued that they appear, in a psychological sense, to emerge from a similar source.[32]

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[28] Jung writes: "For years, ever since it was first published, the Bardo Thödol has been my constant companion, and to it I owe not only many stimulating ideas and discoveries, but also many fundamental insights." C. G. Jung, "Psychological Commentary on "The Tibetan Book of the Dead,"" Psychology and Religion: West and East, Vol. 11: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1969), p. 510.

[29] Ibid., p. 525.

[30] Ibid., p. 517.

[31] Ibid., pp. 517-519.

Much more explicit discussions of archetypes and, by extension, of the collective unconscious, occur in relation to the nature of art.[33] The Lyre of Orpheus is a rich source in this regard. During the planning of their opera, the trustees of the Cornish Foundation engage in a spirited discussion as to the appropriate approach to take. What ultimately emerges is the consensus that art "speaks of the great things of life."(LO, 145) These "great things" appear to have a strongly archetypal nature. While these themes can be represented in many ways, Darcourt makes clear that their essential natures are immutable. He comments:

> the great truths of life are the wax, and all we can do is stamp it with different forms. But the wax is the same forever.... And that's the truth that underlies all myth.... If we are true to the great myth, we can give it what form we choose. The myth - the wax - does not change.(BB, 146)

The concept of archetypes also seems to be present in the work of Clement Hollier. His professional métier is the history of belief and, more specifically, the question of why seemingly antiquated ideas continue to have a place in the modern world. Usually, such phenomena are attributed to recalcitrant ignorance, but Hollier suggests that it may, in fact, be a function of the nature of the human mind. Maria states that he believes that people do not live exclusively in the present, but that "the psychic structure of modern man lurches and yaws over a span of at least ten thousand years."(RA, 32) Hollier himself comments:

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[32] The connection between Murther and Walking Spirits and the Jungian interpretation of the Bardo state is reinforced by their common reference to Swedenborg. MacWearie tells Gilmartin that the idea of a waiting period after death is not exclusively a tenet of Eastern religions. He comments that the eighteenth-century Swedish philosopher, Emanuel Swedenborg, also held this opinion.(MWS, 23) Jung notes a similar affinity between the concept of the Bardo state and Swedenborg's ideas. C. G. Jung, "Psychological Commentary on "The Tibetan Book of the Dead,"" p. 518.

[33] For example, Sarceni identifies the source of artistic energy as being the "realm of the Mothers."(BB, 361) The figure of the mother is a central symbol of the collective unconscious. For example. Symbols of Transformation, pp. 207-393. Davies utilizes the mother archetype extensively in Fifth Business, a point developed quite definitively in Frederick L. Radford, "The Great Mother and the Boy."

> We tend to think of human knowledge as progressive; because we know more and more, our parents and grandparents are back numbers. But a contrary theory is possible - that we simply recognize different things at different times and in different ways. Which throws a new light on the whole business of mythology; the myths are not dead, just different in understanding and application. Perhaps superstition is just myth, dimly perceived and unthinkingly revered.(RA, 178-179)[34]

Archetypes, however, are not merely discussed generically. The post-Deptford novels also make reference to identifiable classes of archetypes and, more importantly, to classes that have specific individuational significance. For example, the first stage in the individuation process is, as discussed earlier, engagement with the contents of the personal unconscious. This action is usually accompanied by the appearance of a specific archetypal form: the shadow. The shadow is often personified in figures that possess evil, or otherwise troubling, connotations. In the case of Francis Cornish, this shadow dimension of his being appears to have been projected upon his elder brother.

Several years before his own birth, Cornish's mother bore another son, also christened Francis. The elder Francis was severely retarded and, as such, was a considerable embarrassment to the family. When the infant stubbornly refused to die, "the Looner's" death was feigned and the child exiled to the attic. The younger Francis was expressly forbidden to enter this area of the family home and never told of the existence of his brother. Eventually, however, he uncovered the secret, and became a frequent visitor to "the Looner's" room. Indeed, Cornish became his constant companion, spending many hours sketching and observing the imprisoned child.

There is clearly much in this description of "the Looner" to support an archetypal interpretation. Archetypes are by definition numinous entities, that is to say they possess a power and appeal out of all proportion to their apparent value. This is very much the case with the elder Francis. The memory of "the Looner" remained an object of tremendous fascination for Cornish throughout his adult life. Moreover, the image of a secret, deeply-flawed, brother hidden in the attic is a perfect metaphor for the shadow. This is particularly true given the contrasting natures of the two brothers. Francis the first - a feral child incapable of resisting his instinctual impulses - was the antithesis of the fastidious and puritanical Cornish.

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[34] The association between Hollier and the collective unconscious is also noted in Patricia Koster, ""Promptings Stronger" than "Strict Prohibitions:" New Forms of Natural Religion in the Novels of Robertson Davies," Canadian Literature, 111 (Winter, 1986), p. 72.

The associations between "the Looner" and the shadow archetype are further reinforced by a pair of striking references in the text of What's Bred in the Bone. These passages also hint that the shadow has been successfully addressed. For example, when Francis finds his brother's grave, the narrator comments that he had found:

> the shadow of his boyhood and, if Uncle Doctor was to be believed, still an unexploded bomb in his manhood - the secret, the inadmissible element which, as he now understood, had played so great a part in making him an artist, if he indeed he might call himself an artist.(BB, 381)

Earlier in the novel, the Lesser Zadkiel comments that Francis:

> has already met his Dark Brother. Everybody has one, but most people go through their lives without ever recognizing him or feeling any love or compassion for him. They see the Dark Brother in the distance, and they hate him. But Francis has his Dark Brother securely in his drawing-books, and more than that. He has him in his hand, and his artist's sensibility.(BB, 148)

The shadow archetype also seems to be at play in the figure of John Parlabane. His demonic, yet magnetic, nature stands as a perfect representative of this component of the psyche. He does not, however, appear as the shadow of an individual character, but of a class of characters. Both The Rebel Angels and The Lyre of Orpheus attempt to examine the nature of academic life and the underside that exists beneath its surface. Davies provides a view of the nobility of the search for knowledge, but also depicts the covetousness and obsessiveness that is often its companion. In The Rebel Angels this aspect of the academic soul is demonstrated not only in Parlabane's behaviour, but that of Clement Hollier.[35]

Before Cornish's death Hollier had visited him and discovered a rare Rabelais manuscript among the numerous uncatalogued treasures that were crammed into the apartment. Hollier planned to use this document as the foundation of Maria Theotoky's dissertation, but when the trustees of the estate take their inventory it is gone. Hollier quite rightly assumes that the manuscript has been taken by his enemy and primary academic rival, Urquhart MacVarish. There is, however, no proof that MacVarish has possession of the document and nothing can be done. The situation causes Hollier to lose his moral and emotional equilibrium. He proves willing to go to any lengths to recover the manuscript: he even asks Maria's mother to place a curse on MacVarish.

The scholarly shadow is explored more explicitly in The Lyre of Orpheus. Darcourt finally discovers someone who can help him unravel the secret of Cornish's life, but the cost of this information is enormous. The source, a friend from Cornish's youth, will speak only in exchange for papers that have been deposited in an archive. Darcourt can gain them only by stealing them, a course of action that would seem to violate both his clerical identity and his own nature. Nonetheless, Darcourt decides to steal the documents and even comes to enjoy the emotions and impulses that are stirred in the endeavour. Indeed, he ultimately realizes that the decision was not out of character, but a reflection of an integral part of his being.

These novels also contain some rather pointed allusions to the anima archetype. One of these references occurs in the course of a conversation between Gilmartin and MacWearie in Murther and Walking Spirits. The two men are discussing the institution of marriage and, more particularly, MacWearie's reluctance to marry. MacWearie provides several reasons for his position, but perhaps the most important is his fear that his "own Woman" would betray him.(MWS, 28) For MacWearie, each person carries within them a powerful contrasexual dimension that must be respected. He tells Gilmartin:

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[35] This dark side of the academy is discussed in Wilfred Cude, "The College Occasion as Rabelaisian Feast," and "Robertson Davies and the Not-So-Comic Realities of Art Fraud," The Antigonish Review, 80 (Winter, 1990), pp. 67-78. Cude, however, does not address the Jungian implications of this theme.

> Every marriage involves not two, but four people. There are the two that are seen before the altar, or the city clerk, or whoever links them, but they are attended invisibly by two others, and those invisible ones may prove very soon to be of equal or even greater importance. There is the Woman who is concealed in the Man, and there is the Man who is concealed in the Woman.(MWS, 28)

The connection between this hidden woman and the Jungian anima is reinforced by MacWearie's explication of the phenomenon. MacWearie views the presence of these contrasexual elements as a function of genetics. He tells Gilmartin that every man carries a fair number of female genes that, although constituting only a minority of the total, inevitably come to assert themselves.(MWS, 28) Jung articulates an almost identical position. He sees each sex as possessing, to some degree, the genes of the other. For the male, this legacy provides an unavoidable, and often problematic, feminine dimension. Jung writes:

> Either sex is inhabited by the opposite sex up to a point, for, biologically speaking, it is simply the greater number of masculine genes that tips the scales in favour of masculinity. The smaller number of feminine genes seems to form a feminine character, which usually remains unconscious because of its subordinate position.[36]

MacWearie and Jung also share similar opinions in regard to how these contrasexual elements manifest themselves in daily life. Jung asserts that possession of an individual by the animus or anima results in the activation of qualities generally associated with the other sex. For example, "when the anima is strongly constellated, she softens the man's character and makes him touchy, irritable, moody, jealous, vain and unadjusted."[37] MacWearie introduces the same point into his discussion with Gilmartin. He asks his friend whether his own marriage does not show occasional signs of such forces. MacWearie queries:

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[36] C. G. Jung, "Archetypes of the Collective Unconscious," pp. 27-28.

> Do you have no hours when you find yourself unexpectedly intuitive or forbearing with Esme, or maybe in a quarrel you become a wee bit hysterical and bitchy - which is the negative aspect of that same wisdom and mercy? And Esme, now - consider her substantial career. Do you honestly think she has never had to call on powers that carried her over a rough patch, and gave her strength to bear what she might not be able to endure?(MWS, 29)[38]

The relationship between MacWearie's theorizing and the concept of the anima is further reinforced in the novel's concluding lines. Having viewed the last of his familial dramas, Gilmartin converses with a mysterious figure. When he asks to whom he is speaking, it alludes to MacWearie's comment about the woman in the man. Gilmartin asks if it is his anima, but the entity refuses to be identified.(MWS, 356-357) Nonetheless, it seems likely that the figure is to be associated with the anima. While the situation is ambiguous, the figure seems, on a literal level, to have come to guide Gilmartin to the world beyond.[39] Given this premise, the figure would be a psychopomp, a term that Jung often uses to define the function of the anima.[40]

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[37] C. G. Jung, "Concerning the Archetypes with Special Reference to the Anima Concept," The Archetypes and the Collective Unconscious, 2nd ed., Vol. 9: Pt. 1, The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1968), p. 70.

[38] Jung provides a similar assessment of anima and animus in the article "Concerning Rebirth." He writes:

> Turned towards the world, the anima is fickle, capricious, moody, uncontrolled and emotional, sometimes gifted with daemonic intuitions, ruthless, malicious, untruthful, bitchy, double-faced and mystical. The animus is obstinate, harping on principles, laying down the law, dogmatic, world-reforming, theoretic, word-mongering, argumentative and domineering.

C. G. Jung, "Concerning Rebirth," The Archetypes and the Collective Unconscious, 2nd ed., Vol. 9: Pt. 1, The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1968), p. 124.

These behaviours are rooted in Jung's assumptions as to the distinct natures of masculine and feminine consciousness. He sees the male orientation as dominated by the rational and pragmatic. Female psychology, he argues, is characterized by feeling and instinct. Jung associates these two orientations with the concepts of Logos and Eros. He writes:

> I have, in other of my writings, tried to equate the masculine consciousness with the concept of Logos and the feminine with that of Eros. By Logos I meant discrimination, judgment, insight, and by Eros I meant the capacity to relate.

C. G. Jung, Mysterium Conjunctionis, p. 179.

The interplay of Logos and Eros in the Cornish trilogy is discussed in Gertrude Morin, "The Lyre of Orpheus: A Glimpse of the Future."

While the authenticity of Gilmartin's anima figure may be debatable, other manifestations of the archetype in Davies' later fiction are more definitive. Undoubtedly, the most obvious anima figure is Maria Theotoky. Given the strong individuational dimensions of Darcourt's experiences, it seems only reasonable to view Maria in this light. Certainly his attitude to her suggests that she carries a significance beyond that of a conventional love-object. While he desires her as a lover and companion, it is evident that he also seeks her to fulfil even deeper needs. When she rebuffs him as a lover, but affirms him as a friend, he is buoyed rather than disheartened. She anoints him one of the "Rebel Angels" and, in so doing, seems to have revealed to Darcourt his true nature.(RA, 257)

That Maria should be the person to lead him to this revelation is highly suggestive. The anima is a considerably more significant individuational milestone than the shadow. If the encounter with the shadow can be described as the apprentice-piece of individuation, the anima is the master-piece.[41] Assimilation of the anima brings the individual into direct contact with the realm of universal experience. Indeed, the anima is, in Jung's estimation, "the personification of the collective unconscious."[42] It is, therefore, somewhat telling when, in the aftermath of his rapprochement with Maria, Darcourt comments that "the trial seemed to be over."(RA, 258)[43]

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[39] MacWearie's initial discussion of the Bardo state hints at the anima as final guide. He comments that it is the "Eternal Feminine that leads us aloft."(MWS, 24)

[40] Jung asserts that, when assimilated into consciousness, the anima serves as a psychopomp, guiding the individual into the psychic underworld. C. G. Jung, Psychology and Alchemy, p. 58.

[41] C. G. Jung, "Archetypes of the Collective Unconscious," p. 29.

[42] C. G. Jung, Symbols of Transformation, p. 334.

The anima archetype also appears in What's Bred in the Bone. During his youth, Cornish witnessed the performance of a female impersonator. The experience struck a deep chord in him and, for a time, dressing in women's clothing became something of a ritual.(BB 122-123) Maimas and Zadkiel interpret this behaviour as a sign, not of effeminacy, but of Cornish's intuitive search for something within himself. They note that Cornish was not trying to imitate the female impersonator, or indeed any particular woman. He was, on the contrary, "looking for The Girl, the girl deep in himself, the feminine ideal that has some existence in every man of any substance...."(BB, 124)

The archetype of the anima might also be implicit in John Parlabane's use of the tree as metaphor for self-understanding. While the anima and the animus most commonly manifest themselves as conventional, but decidedly numinous, human figures, this is not the only means of their expression. Figures such as Maria and Cornish's female impersonator are simply one of many symbolic guises that the anima can assume. The tree is among the objects that possess such potential.[44] Admittedly, however, the link between the tree and the anima is somewhat obscure. Far more common in Jung's writings is the association of the tree with an even more profound individuational archetype.

The shadow, anima and similar archetypes reflect different elements of the psyche rather than its totality. The integrated psyche, the self, manifests itself in a separate category of archetype which Jung describes as the "uniting symbols". These symbols can take a variety of forms, but are often represented in god figures. Gods, as transcendent entities capable of reconciling infinite numbers of disparate parts, perfectly reflect the essence of individuation. Similarly, Jung argues that religious rituals, with their emphasis on transformation and the reconciliation of the finite and infinite, are often elaborate representations of the individuation process.[45]

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[43] Darcourt also connects Maria with the figure of the psychopomp. Darcourt, as has been mentioned earlier, associates Maria with the Persian guardian of the soul. He comments that "The Persians believed that when a man dies he meets his soul in the form of a beautiful woman who is also old and wise, and this is what seemed to have happened to me, living though I undoubtedly was."(RA, 236)

[44] C. G. Jung, "Psychology of the Transference," The Practice of Psychotherapy: Essays on the Psychology of the Transference and Other Subjects, Vol. 16: The Collected Works of C. G. Jung, Bollingen Series XX (London: Routledge & Kegan Paul, 1954), pp. 300-301.

Here again, however, the creative potential of the archetype is not exhausted by a single symbolic form. For example, the self also has theriomorphic symbols. Jung lists animals such as the elephant, horse, fishes and snakes among the most common of modern symbols.[46] The self can also be reflected in plant forms, most notably that of the tree.[47] Jung asserts that the natural feminine attributes of the tree are mixed with its phallic elements to create a union of male and female.[48] He also sees the symbolic unity of trees arising out of the figure of the cosmic tree that grows toward heaven.

> In the history of symbols this tree is described as the way of life itself, a growing into that which eternally is and does not change; which springs from the union

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[45] C. G. Jung, "Transformation Symbolism in the Mass," Psychology of Religion: West and East, 2nd ed., Vol. 11: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N.J.: Princeton University Press, 1969), pp.201-298.

[46] C. G. Jung, Aion, p. 226.

[47] Ibid.

Helen Hoy recognizes that the tree metaphor in The Rebel Angels possesses this type of meaning, but does not draw any connection with Jungian psychology. Hoy writes:

> Davies has found a new metaphor for human psychological integration in the tree, with its crown, man's splendid achievement, and its equally large root, messy, childish, and primitive impulses, but the maxim let your root feed your crown is basically a new way of expressing one of his old truths.

Helen Hoy, "Letters in Canada, 1981: Fiction," University of Toronto Quarterly, 51, 4 (Summer, 1982), p. 332.

[48] C. G. Jung, Symbols of Transformation, p. 221.

of opposites and, by its eternal presence, also makes that union possible.[49]

The ability of the tree to evoke the archetype of the self is also partially a function of the fact that, in symbolic terms, a tree constitutes a quaternity.[50] The number four is historically associated with wholeness and completeness. For Jung, any arrangement of four points, particularly those that integrate two sets of opposite points, represents the all embracing unity of the self. The form of the square, and objects that take that shape, are thus potent symbols of the self. Jung identifies many different types of psychological quaternities, but one of the most important is the "marriage quaternio." This reflects the union of contrasexual elements and, more specifically, the assimilation of the anima.[51]

Davies' later novels appear to possess at least two references to the marriage quaternio. When MacWearie is discussing marriage as a complex psychological relationship that involves four distinct entities, he tells Gilmartin that this is "the marriage quaternity."(MWS, 28) Similarly, Cornish's experimentation with cross-dressing is explained as "the beginning of the search for the Mystical Marriage," a concept described as "the unity of the masculine and feminine."(BB, 124) The link to the archetype of the self is made even more explicit later in the same passage. Cornish's quest for the feminine is said to be undertaken "in order that he might be a complete and spiritually whole man."(BB, 124)

The archetype of the self also seems to be manifest in the caduceus: a staff with two intertwined snakes curling around it. Hullah displays one in his office and it is a fitting representation of his totality. The caduceus is the symbol of the medical profession and, as such, represents his affinity for the rational foundations of his craft. The snakes, however, also harken to his belief in the mystical and irrational aetiology of disease. Elsie Smoke had told him that the Massasauga rattlesnake was his totem and this is the species that Hullah chooses for his statue.(CM, 306)[52] Moreover, the caduceus possesses specific individuational significance for Jung. He writes:

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[49] C. G. Jung, "Psychological Aspects of the Mother Archetype," The Archetypes and the Collective Unconscious, 2nd ed., Vol. 9: Pt. 1: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1968), p. 110.

[50] C. G. Jung, "The Philosophical Tree," Alchemical Studies, Vol. 13: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), p. 305.

[51] C. G. Jung, "The Psychology of the Transference," pp. 222-225.

> The labours of the doctor as well as the quest of the patient are directed towards the hidden and as yet unmanifest "whole" man, who is at once the greater and future man. But the right way to wholeness is, unfortunately, of fateful detours and wrong turnings. It is a *longissima via*, not straight but snakelike, a path that unites the opposites, reminding us of the guiding caduceus, a path whose labyrinthine twists and turns are not lacking in terrors.[53]

The archetype of self is also present in Francis Cornish's finest painting. The final test Sarceni gives to Cornish during his apprenticeship is to create a piece in authentic Old Master style. Having assimilated Sarceni's vision of art, he puts his mentor's philosophy into practice by painting the "myth of Francis Cornish."(BB, 359) What he creates is an elaborate allegory in which the characters are modelled upon major figures in his own life.[54] It was, as Cornish muses on his death bed, a painting that "depicted his soul, both as it had been and as it was yet to be."(BB, 433) In discussing the core of the painting, he says that "it was love of the ideal of wholeness that was shown there."(BB, 434)[55]

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[52] The individuational importance of the caduceus symbol for Hullah is reinforced in an explanation he receives about what the snakes represent. They are, he is told, knowledge and wisdom. These are terms that correlate nicely to the dichotomy between modern medicine and the shamanism of Elsie Smoke that is at play within Hullah. This is particularly true given the precise definitions that Hullah's informant provides.

> Knowledge and Wisdom and they are not the same, because Knowledge is what you are taught, but Wisdom is what you bring to it. Here's Jon, he's right in the middle of it at this moment. He's being taught, and what is he being taught? Science, of course.... But he is also bringing to it the other snake, and we'll call it Humanism, though it doesn't rule out the gods.(CM, 167)

[53] C. G. Jung, Psychology and Alchemy, p. 6.

[54] Darcourt identifies the various models in the course of his research for the biography.(LO, 319-322).

The archetypal implications are further underscored by the nature of the allegory that Cornish creates. He searches vainly for an appropriate subject through which to convey his myth until he considers the Biblical story of the Marriage at Cana. It is the marriage feast and the transformation of water into wine that the painting ostensibly depicts. Sarceni, however, deciphers an intermediate level of meaning between the Biblical elements of its surface and the Cornish myth of its depths. He notes that the painting carries strong alchemical suggestions.(BB, 395) Indeed, the international art community, confused by the painting's mysterious provenance, comes to attribute it to the "Alchemical Master."(BB, 398)

IV

Alchemy possesses an enormous significance in Jung's thought. Alchemy was, on its most basic level, a primitive mode of scientific investigation in that it sought to understand, and ultimately transform, the nature of matter. More specifically, it sought to transform base metals into gold. For Jung, however, what is central to alchemy are its psychological, rather than chemical, implications.[56] Jung discerns a powerful resemblance between the principles of alchemy and the phenomena that emerge in the examination of the unconscious.[57] He argues, in fact, that the alchemists "constructed a phenomenology of the unconscious long before the advent of psychology."[58]

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[55] Cornish's interpretation is echoed by Darcourt. He describes the painting as representing:

> what he thought most important in his life, the influences, the cross-currents, the tapestry.... In that picture Francis was making up his soul, as surely as if he had been some reflective hermit, or cloistered monk.(LO, 339)

Darcourt later comments that it "was a painting of wholly personal importance, in which he was setting down and balancing off the most significant elements in his own life...."(LO, 347)

[56] See, for example, C. G. Jung, "The Spirit Mercurius," Alchemical Studies, Vol. 13: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N.J.: Princeton University Press, 1970), pp. 193-250.

For Jung, the true subject of alchemical investigation was inner experience and its theories were, for the most part, projections of unconscious materials.[59] The chemical and medical problems they addressed were merely the vehicles through which they gave voice to the archetypal images that flowed from the unconscious. Given this, it is only natural that alchemy would provide one of the most fertile sources of psychological symbols. While alchemical symbolism reflects a multiplicity of psychological truths, the secret that lies at its core is that of the self. Indeed, the principles of alchemy are seen as analogous to those of the individuation process.

The central symbolic link between alchemy and individuation is that of the reconciliation of opposites. The merging of two polarities, consciousness and unconsciousness, is the essence of individuation. Alchemy sought a similar conjunction of opposites. Jung, in fact, refers to alchemists as "the empiricists of the great problems of the union of opposites."[60] This union was, on one level, the merging of high and low, of base and precious metal, but has numerous symbolic manifestations. Perhaps the most important of these were the unions of the sun and the moon and of man and woman. This is the *hieros gamos* or conjunction of supreme opposites.[61]

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[57] C. G. Jung, "The Psychology of the Transference," p. 198.

[58] Ibid.

[59] Ibid.

[60] Ibid.

[61] C. G. Jung, "Synchronicity: An Acausal Connecting Principle," The Structure and Dynamics of the Psyche, 2nd ed., Vol. 8: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1969), p. 475.

These unions are products of what can be collectively termed the "chemical marriage."[62]

Sarceni asserts the presence of a similar link between alchemy and the forging of human identity in What's Bred in the Bone.[63] He tells Cornish that he is not joking when he calls him the "Alchemical Master." The composition of the soul that Cornish creates in his painting, is, in Sarceni's opinion, quintessentially alchemical. He says to Cornish that:

> You may not have a scholar's understanding of alchemy, but plainly you have lived alchemy; transformation of base elements and some sort of union of important elements has worked alchemically in your life.... What you do not understand in the picture will probably explain itself to you, now that you have dredged it up from the depths of the soul.(BB, 398)

Indeed, Sarceni is explicit in comparing the content of the painting to the chemical wedding of the alchemists. He states that the painting:

> is plainly a depiction, given a Christian gloss, of what was called The Chymical Wedding. The alchemical uniting of the soul, that is to say. Look at it: the Bride and Groom look like brother and sister because they are the male and female elements of a single soul, which it was one of the higher aims of alchemy to unite.(BB, 395)[64]

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[62] The centrality of the metaphor of integration is expressed in Jung's comment that the problem of opposites:

> plays a great - indeed, the decisive - role in alchemy, since it leads in the ultimate phase of the work to the union of opposites in the archetypal form of the *hieros gamos* or "chymical marriage." Here the supreme opposites, male and female (as in the Chinese Yang and Yin), are melted into a unity purified of all opposition and therefore incorruptible.

C. G. Jung, Psychology and Alchemy, pp. 36-37.

[63] Certainly there can be no doubt that Davies was aware of the literary potential of alchemy and of its specifically Jungian resonance. Robertson Davies, "Ben Jonson and Alchemy," Stratford Papers, 1968-1969, B. A. W. Jackson, ed., (Hamilton: MacMaster University Press, 1972), pp. 40-60.

[64] There is also a possible parallel in regard to the language used by Jung and Sarceni. Sarceni refers, naturally enough, to the great painters he studies as "the Old Masters." This is the same phrase that Jung uses to refer to the alchemists he studies. For example, C. G. Jung, "The Psychology of the Transference," p. 287. Also, C. G. Jung, "Flying Saucers: A Modern Myth of Things Seen in the Skies," Civilization in Transition, Vol. 10: The Collected Works of C.G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1971), pp. 394, 385.

Davies may also be alluding to the Jungian association between alchemy and individuation in his references to the ancient deity, Hermes. Hermes figures most prominently in The Cunning Man as it is to him that the origins of the central symbol of Hullah's individuation, the caduceus, are traced. During Hullah's youth a friend recounts to him the story of Hermes' encounter with two snakes. The serpents were engaged in a vicious battle which Hermes resolved by having them intertwine themselves around his staff. The legend, at least as it is narrated here, carries strong individuational connotations. The act is represented to Hullah in terms of a mingling of opposites. Hermes is said to have acted to "make peace and establish balance, or reconciliation."(CM, 166)

This understanding of Hermes' psychological significance parallels precisely the view held by Jung. From a Jungian perspective, Hermes symbolically mediates between the warring components of the psyche, consciousness and unconsciousness. This role is reflected on one level by his divine duties. Hermes is both the god of cheats and thieves and, more importantly, the god of revelation. In the latter context, he serves as a psychopomp.[65] He is the figure who reveals wisdom to the elect and guides them to spiritual transformation.[66] The individuational connotation of Hermes is most strongly forged, however, in his associations with alchemy and, more specifically, the central symbol of the alchemical process, Mercurius.

Quicksilver, or mercury as it is properly termed, is the quintessential alchemical material. Simultaneously possessing seemingly incompatible physical properties, alchemists viewed mercury as the substance that could facilitate the mystical transformation they sought. The alchemical mercury is, of course, an entity completely separate from conventional quicksilver. It is a highly specialized form that contains spiritual, as well as physical, properties. This special, purely spiritual, substance manifests itself in the figure of Mercurius. He is the transforming substance *par excellence*, possessing both the boundless powers of transformation and the versatility of the divine Mercury.[67]

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[65] C. G. Jung, "The Spirit Mercurius," p. 233.

[66] C. G. Jung, "Concerning Rebirth," p. 133. See also, C. G. Jung, "The Spirit of Zosimos," Alchemical Studies, Vol. 13: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N.J.: Princeton University Press, 1970), p. 80.

Mercurius is thus an intensely paradoxical figure that displays himself in many different guises. He is, as hinted earlier, linked to Hermes. The two are, in fact, one and the same. Jung refers to Mercurius as "the divine winged Hermes manifest in matter, the god of revelation, lord of thought and sovereign psychopomp."[68] Perhaps the most common association with Mercurius is that of the trickster, the rogue who brings chaos. Jung comments that Mercurius is often called the "one capable of anything."[69] He notes that Mercurius was a source of great confusion to medieval philosophers as he vacillated between being a helpful and benevolent spirit and a deceptive, teasing goblin. All of these forms are present in the alchemical literature. Jung notes:

> "Mercurius" is used with a very wide range of meanings, to denote not only the chemical element mercury or quicksilver and Mercury the god (Hermes) and Mercury the planet, but also - and primarily - the secret "transforming substance" which is at the same time the "spirit" indwelling in all living creatures.[70]

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[67] C. G. Jung, Psychology and Alchemy, p. 356.

[68] Ibid., p. 280.

[69] C. G. Jung, "Foreword to Werblowsky's "Lucifer and Prometheus,"" Psychology and Religion: West and East, Vol. 11: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1969), p. 314.

[70] C. G. Jung, Psychology and Alchemy, p. 26n.

Jung goes on to explain that it is this enormous diversity of meaning that convinced him to maintain the Latin form, Mercurius, for the English edition. Jung writes:

> It would be misleading to use the English terms "Mercury" and "mercury," because there are innumerable passages where neither word does justice to the wealth of implications. It has thus been decided to retain the Latin "Mercurius" as in the German text, and to use the personal pronoun (since "Mercurius" is personified), the word "quicksilver" being applied only where the chemical element (Hg) is plainly meant.

The nature of the Mercurius symbol, however, is even more complex than this statement would suggest. Since Mercurius stands at the very centre of the alchemical process, Jung sees him as carrying unconscious projections of the highest order. Indeed, Jung argues that Mercurius represents the unconscious itself.[71] Mercurius also, however, carries more specific meanings. He is the actual mechanism of alchemical transformation, but, within the arcane lore of alchemy, he represents both means and end.[72] He is not only the spirit which animates the process, he is the unified and incorruptible material that is the desired goal.[73] In this way, Mercurius simultaneously reflects the concept of the self and the process by which it is discovered.

Mercurius is, in this context, depicted as the embodiment of the union of opposites. Whatever the specific form of expression, Mercurius always appears as a duplex, the sum of two distinct components. The link to individuation is even stronger given that one of the dualities most commonly encapsulated in the Mercurius figure is that of male and female. For example, Mercurius often takes the form of a hermaphrodite: the symbol of the union of masculine and feminine.[74] This union of contrasexual elements carries powerful connotations of the chemical wedding, and thus of the integration of the anima into consciousness.

What's Bred in the Bone demonstrates an awareness of Mercurius in almost all these guises.[75] For example, Darcourt finds an astrological chart which places Cornish's birthday "at a

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[71] C. G. Jung, Mysterium Conjunctionis, p. 97.

[72] C. G. Jung, "Flying Saucers: A Modern Myth of Things Seen in the Skies," p. 332.

[73] C. G. Jung, "The Spirit Mercurius," p. 235.

[74] Ibid., pp. 217-218.

[75] Certainly Davies was aware of the Jungian implications of the Mercurius figure. In a speech dating from the mid-1970s, he specifically mentions Mercurius. Davies describes a character from a nineteenth-century melodrama as:

> easily recognizable in Jungian terms as the Mercurius, the rogue who is sometimes benevolent and sometimes a trickster, an enemy to the law and the

moment when Mercury was the ruling power of his chart, and Mercury at the uttermost of his power."(BB, 13)[76] Initially, the influence of Mercury is described as that of "the joker, the highest of all trumps, the mischief-maker, who upsets all trumps."(BB, 13)[77] Maria, however, expands this definition, commenting that Mercury is not simply a trickster figure. She notes that Mercury "is also Hermes, the reconciler of opposites - something out of the scope of conventional morality."(BB 13)

Both the person of Hermes and the theme of alchemy in general appear in The Rebel Angels.[78] One of its characters, Professor Ozy Froats, is researching the correlation between physical types and temperament. While such efforts to create a psychological typology might be seen as providing a connection to Jungian thought, the association is not developed directly.[79] Froats' experiments are, however, specifically linked to alchemical processes through his attempts

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revenue officers, but a great friend to people of noble spirit, and to lovers.
Robertson Davies, "Jung and the Theatre," One Half of Robertson Davies: Provocative Pronouncements on a Wide Range of Topics. (Toronto: Macmillan, 1977), p. 153.

[76] Later in the novel, Cornish is referred to as "the Mercurial Francis."(BB, 405)

[77] The daimon Maimas asserts a similar view, stating that one of Cornish's defining elements is that of "Mercury, the maker, the humourist. the trickster."(BB, 435)

[78] The connection between the alchemical elements of The Rebel Angels and Jungian theory is noted by Patricia Monk. Her review of the novel includes the remark that:

> Other earlier themes and ideas also emerge, notably Jungian psychological themes. If this is not immediately apparent, it is because Davies has moved beyond the now familiar theory of the archetypes, to the more esoteric involvement with the relationship between psychology and alchemy which occupied Jung for many years.

Patricia Monk, "Review of The Rebel Angels," Dalhousie Review, 61, 3 (Autumn, 1981), p. 579.
Monk also mentions the alchemy-Jung relationship in "Somatotyping, Scatomancy and Sophia, p. 92. Neither of these articles, however. develop this theme in any detail.

[79] Froats' professed influence is not Jung, but W.H. Sheldon and his concept of Constitutional Psychology. Sheldon's studies mention Jung in passing, but demonstrate no particular interest in him. The role of Sheldon in The Rebel Angels is discussed in Patricia Monk, "Somatotyping, Scatomancy and Sophia."

to prove the commonality of his types by examining the composition of faeces. For Jung, such a study would have powerful alchemical connotations. He writes:

> We might also mention the intimate connection between excrement and gold: the lowest value allies itself to the highest. The alchemists sought their *prima materia* in excrement, one of the arcane substances from which it was hoped that the mystic figure of the *filius philosophorum* would emerge.[80]

Froat's association with alchemy is also discussed within the text of the novel. Hollier comments that, like the alchemists, Froats seeks his secrets in "the commonest, most neglected, most despised."(RA, 157) Maria views Froats in a similar manner, calling his work "astonishingly similar to alchemy in basic principle - the recognition of what is of worth in what is scorned by the unseeing."(RA, 82) She also asserts that Froats "works under the protection of the Thrice-Divine Hermes."(RA, 113) Given these comparisons, Froat's work can, from a Jungian perspective, be seen as carrying individuational significance. This symbolism is certainly reinforced in the figure that Maria most closely associates with Froats: Paracelsus.

Paracelsus, a sixteenth-century physician, is a figure of considerable interest in Jung's writings. Paracelsus asserts that proper health demands an integration of mind and body, a position that Jung views as deeply informed by alchemical principles. Jung argues that Paracelsus is essentially dealing with unconscious contents and that the union between physical and spiritual he advocates is, ultimately, individuation.[81] Maria, whose dissertation research demands a considerable familiarity with Paracelsus, notes a number of parallels between his work and that of Froats.(RA, 104-112)[82] Froats, however, is not the only character to be linked to him. John Parlabane also possesses this distinction.[83] He entitles his autobiography, "Be Not Another," a phrase he claims is derived from Paracelsus' maxim, "Be not another's if thou cans't be thyself."(RA, 246)[84]

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[80] C. G. Jung, Symbols of Transformation, p. 189.

The alchemical theme of transformation through excrement is also at play in the process by which Maria's mother revitalizes ailing violins and other stringed instruments. She immerses the instruments in a mysterious mixture in which excrement is a major component. The experience is said to bring them back to their previous glory.

[81] This material is taken from C. G. Jung, "Paracelsus as Spiritual Phenomenon," Alchemical Studies, Vol. 13: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1970), pp. 110-189.

This association has interesting implications for Parlebane's use of the tree as a metaphor for self-understanding. The image of the tree gains considerable individuational resonance when viewed from an alchemical perspective. The tree has, as has been discussed earlier, symbolic associations with the union of opposites. This is a connotation that has its origins, at least partially, in alchemy. Trees have multiple meanings in alchemical theory, but their central significance is as symbols of wholeness.[85] The *arbor philosophica*, or philosophical tree embodies the alchemical process in general.[86] The tree is also a common symbol for Mercurius.[87] This is a connection that Davies appears to play upon in The Cunning Man.

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[82] For example, Maria suggests that the two would be very compatible in that they both "rejected the study of formal anatomy for a consideration of the living body as a whole."(RA, 110)

Maria also notes that they both share a considerable interest in the workings of the stomach. She tells Froats that Paracelsus believed in the existence of innumerable types of stomachs.(RA, 105) Jung comments in one article that "The stomach according to Paracelsus, is the alchemist in the belly." C. G. Jung, "Paracelsus the Physician," The Spirit in Man, Art and Literature, Vol. 15: The Collected Works of C. G. Jung, Bollingen Series XX (New York: Pantheon Books, 1966), p. 19.

[83] Paracelsus is also linked to Jonathan Hullah in The Cunning Man. Hullah refers to himself as a "Paracelsian physician."(CM, 438) He is perhaps thinking of this Paracelsian connection when he denies that psychoanalysis is the source of his medical philosophy.

[84] Jung describes this phrase, "*Alterius non sit, qui suus esse potest,*" as Paracelsus' motto. The translation provided within the Collected Works, however, is slightly different than that used by Davies: "Let him not be another's who can be his own." Ibid., p. 14.

[85] C. G. Jung, "Psychological Aspects of the Mother Archetype," p. 109.

[86] C. G. Jung, "A Study in the Process of Individuation," The Archetypes and the Collective Unconscious," 2nd ed., Vol. 9: Pt. 1: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N. J.: Princeton University Press, 1969), p. 333.

[87] C. G. Jung, Mysterium Conjunctionis, p. 444.

Jung's collected works contain several references to the fairytale, "The Spirit in the Bottle." According to Jung, the story is that of a young woodcutter who aspires to be a doctor. His family's poverty makes such a career impossible until he finds a bottle while working in the forest. When he opens it, a spirit rushes out and threatens to strangle him, but the boy tricks the spectre back into the container. When begged by the spirit to release him again, the lad agrees to do so in exchange for a reward. The spirit abides by the pact and gives the boy a rag that cures wounds and turns iron and steel to silver. The boy eventually becomes a doctor and the curative powers of the rag allow him to gain a great reputation as a healer.

Davies recounts an almost identical story in The Cunning Man. During the course of the novel, Hullah has occasion to tell a colleague of an Indian youth who discovers a bottle while walking in the woods. When opened, a monster, the Great Windigo, rushes out and threatens to devour the boy. Deceived into returning into the bottle, the Windigo convinces the boy to restore its freedom by granting him a wish. The boy desires to be a great shaman and the monster agrees to give him these powers. Upon its release, it gives the boy a parchment that, when rubbed on the blade of his axe, provides the tool healing powers.(CM, 309-311)

Davies' allusion to a tale with which Jung is familiar is striking on its face, but becomes even more so given the latter's exegesis of the tale. Jung sees the story as an "alchemical fairytale."[88] It contains, in his words, "the quintessence and deepest meaning of the Hermetic mystery as it has come down to us today."[89] This meaning appears to be conveyed in the transformation of metals that concludes his version. Whereas Hullah's parchment could provide only healing powers, the rag with which Jung's boy is rewarded also is capable of turning the axe to silver. Moreover, the bottle is found among the roots of a great oak, a type of tree fraught with particular alchemical significance.[90] Perhaps most importantly, however, the spirit in the bottle is identified specifically as Mercurius.[91]

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[88] C. G. Jung, "The Philosophical Tree," p. 314

[89] C. G. Jung, "The Spirit Mercurius," p. 193.

It might well be argued that Davies places a similar allegorical interpretation upon the Hullah story. Hullah uses the folktale as a metaphor to describe his diagnostic principles. His understanding of disease has, as discussed earlier, strong individuational elements. The physician must look at the psychic tensions of the individual and seek to reconcile them. It is this exact dynamic that Hullah sees as being mythologically expressed in his fairy tale. Hullah sees each patient as possessing a Windigo that is devouring him. Like the boy, the physician must release the Windigo, tame it, and convince it to reveal its mysteries.(CM, 311-312)

There are even some indications that Davies seeks to establish a firm connection between the Hullah and Jung versions of the story. The differences between the two narratives are certainly far from substantive. Other than the locale of the stories and background of the protagonists, the points on which they diverge are limited to relatively minor details. For example, the type of tree hiding the bottle and the precise powers granted by the spirit. Indeed, Hullah even admits that the stories come from the same source. Initially, he contends that the story is an Indian legend that he heard from Elsie Smoke. Later, he acknowledges that it is a tale from the Brothers Grimm that he adapted to his own purposes.(CM, 312)

Moreover, the changes that Hullah makes to the story seem to reinforce, rather than diminish, its individuational significance. While his alterations tend to eliminate the alchemical components - the transformation of metals and the specific Mercurius reference are removed - the images he replaces them with carry an equal individuational weight. Hullah comments that he changed the story to suit his own purposes and, indeed, the new elements have precise relevance to his own experience. The tension of opposites within him is couched in terms of rational science and the mysticism of Elsie Smoke. That he would choose to symbolically represent individuation in terms of shamanism instead of alchemy makes perfectly good psychological sense.[92]

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[90] Ibid., 194.

The specific significance of the oak will be discussed in detail in relation to Davies' play, King Phoenix.

[91] Ibid., 193.

It seems evident, therefore, that the current indifference of scholars to the Jungian dimensions of Davies' post-Deptford fiction is somewhat ill-advised. Clearly these novels do reflect an evolution in Davies' writing, but to suggest that these changes include a significant reevaluation of his long-standing creative relationship with analytic psychology is untenable. While it is perhaps arguable that these later novels are less "Jungian" than some of their counterparts, the point is ultimately moot. Whatever their relative Jungian weight, it is clear that Jung continued to be a formative influence in the creation of Davies' fiction. There can be little question that the novels he composed during the 1980s and 1990s continued to be deeply imbued with Jung's theories.

Indeed, the argument that Davies' literary interest in Jung underwent any meaningful decline in the later stages of his career seems unjustified. The reality of the post-Deptford novels is not that the traditional Jungian presence has been diminished, much less abandoned, but that it had been reconfigured. Rather than moving away from analytic psychology, Davies moved even deeper into Jungian texts, into the very sources that animated Jung's thinking. Consequently, the process of revealing the Jungian subtext becomes more difficult as the allusions Davies provides the reader are more obscure. Davies' fundamental intellectual orientation, however, remains unaltered. The references to alchemy, Heraclitus, the Bardo state, *enantiodromia* and various other points all contribute to a specifically Jungian discussion of Davies' traditional theme of individual transformation.

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[92] When discussing his childhood, Hullah comments on his tremendous affection for the forest. Indeed, he suggests that what the trees taught him as a boy exists at centre of his life as an old man. It interesting also that Hullah's recollection of the importance of trees is presented immediately before the illness that precipitates the conflict between the worlds of Elsie Smoke and Doc Ogg.(CM, 24-25)

Chapter Three

Davies and the Journey Toward Jungian Illumination

There can, therefore, be little question that Davies' fiction of the 1980s and 1990s is deeply infused with Jungian ideas. These novels bear the mark of a highly specialized and sophisticated understanding of analytic psychology, both in terms of their general themes and the specific points which underlie them. Given this, it is hardly surprising that Davies' Jungian proclivities were not an intellectual acquisition of his later years. Certainly his acquaintance with Jung's ideas well pre-dated the composition of The Rebel Angels. Nonetheless, it is also true that Davies did not emerge from the cradle with his Jungian credentials firmly in place. His journey toward Jungian illumination was, like individuation itself, a slow and circuitous process.

Davies' integration of Jung's ideas into his writing followed a similarly erratic path. Although his early work has clear psychological overtones, the degree to which Davies had familiarized himself with analytic psychology in the 1940s is subject to debate. While there can be no doubt that Davies was aware of Jung and his ideas, the depth of understanding and affection that he possessed appears to be less than profound. Davies does not, in fact, begin to publicly affirm his admiration for Jungian theory until the late 1950s. Indeed, it is only in the mid-1950s that a direct Jungian influence definitively marks itself in Davies' prose. Before this point it is quite clear that his psychoanalytic allegiances were predominantly Freudian.[1]

During his late adolescence and early twenties, Davies immersed himself in the writings of Sigmund Freud and quickly became an enthusiastic devotee of psychoanalysis. This penchant for Freudian psychology made an immediate and profound impression on Davies' work as references to psychoanalysis abound in his plays and journalistic writings of the 1940s and early 1950s. The book reviews he composed during these years provide a particularly rich source for such material. Moreover, the presence of a discernible Freudian dimension to Davies' writings continued throughout much of the 1950s. Even A Mixture of Frailties, the final novel of the Salterton trilogy, possesses quite distinct associations with psychoanalysis.

Nonetheless, the specifically Freudian provenance of Davies' early writing is also somewhat murky. Certainly by the time A Mixture of Frailties is published in 1958, Jungian elements had begun to infiltrate Davies' work. Indeed, the novel is, as will be discussed later, something of a psychological hybrid, utilizing themes and ideas from both the Freudian and Jungian canons. Even in earlier phases of his career, however, it seems clear that Davies' affinity for Freud was less than absolute. Davies' psychological orientation during the 1940s was largely Freudian, but it is also apparent that he was ambivalent towards certain aspects of psychoanalysis. There can, at least, be little doubt that he was deeply sceptical about the uncritical use of any psychological model, including that of Freud.

II

Davies began his formal study of psychology as an undergraduate at Queen's University, but these youthful efforts do not appear to have included a serious engagement with Jung. Davies' early writings indicate an affinity for other twentieth-century theorists, most strikingly Havelock Ellis. On at least two occasions in the early 1940s, Davies states his belief that Ellis must be counted among the great thinkers of the age.[1] The remembrances of the mature Davies confirm this opinion. He recalls the strong impression that Studies in the Psychology of Sex made upon him as a Queen's freshman. Davies writes:

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[1] In an early Peterborough Examiner column, Davies includes Ellis in an illustrious, but diverse, list of modern intellectual giants. He notes that "each is great in their own way, for each has probed deeply into the meaning of life. These are the men whose names and works will give character to this age when we are all dust." Samuel Marchbanks, "Cap and Bells," Peterborough Examiner, 8 July, 1941, p. 4. Less than a year later, Davies makes a similar assertion about Ellis. He is discussing the nature of the ballet and mentions Ellis' book Dance of Life. He recommends it as a work "in which this great thinker has set down his views." Samuel Marchbanks, "New

> I believe they [Ellis' books] are now condemned as wrong-headed by modern psychologists, but they were admirably written, and the case histories they contained gave me an idea of the infinite variability of mankind for which I am profoundly grateful. Ellis was not obtrusively compassionate, but he was accepting of human variety, and at a time when it is fashionable to rate him rather low, I still think him a great man.[2]

Davies' affection for Ellis, however, was soon eclipsed by an even stronger intellectual passion. He was first exposed to Freud as a schoolboy, but it was only as a university student that his enthusiasm became fully developed.[3] The catalyst was one of Davies' professors at Queen's, a devoted Freudian, who encouraged him to read the works of the master.[4] This fascination with

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Directions for the Ballet," Peterborough Examiner, 17 February, 1942, p. 14.

Davies is certainly proud to demonstrate his familiarity with Ellis. The psychologist's name is often casually invoked in Davies' early columns. For example, in reviewing a book that was banned in Boston, Davies identifies one of the sources of contention as the rawness of its sexual language. He notes that the characters are not the sort who use "the latinized expression of Havelock Ellis" when making immoral proposals." Samuel Marchbanks, "The Book Banned in Boston," Peterborough Examiner, 19 July, 1944, p. 4. Davies makes a similar passing reference to Ellis in Samuel Marchbanks, "Language and Slanguage," Peterborough Examiner, 25 June, 1942, p. 4. See also, Robertson Davies, "Look Under the Bed," Saturday Night, 29 March, 1941, p. 18.

Nor was his enthusiasm for Ellis merely a youthful fancy. Davies continued to acknowledge his admiration for Ellis throughout his career. For example, Samuel Marchbanks, "A New Study of Sexual Behaviour," Peterborough Examiner, 3 March, 1948, p. 4 and Robertson Davies, "Shy Sex Expert Changed Attitudes," Toronto Star, 7 March, 1959, p. 30. Davies also includes a lengthy piece on Ellis in A Voice From the Attic, pp. 90-98.

[2] Robertson Davies, "A Rake at Reading," Mosaic, 14, 2 (Spring, 1981), p. 9. Davies expressed a similar opinion on the book some forty years earlier. Robertson Davies, "Untitled review of Studies in the Psychology of Sex," Saturday Night, 20 January, 1941, p. 20.

[3] Robertson Davies as quoted in Renee Hetherington and Gabriel Kampf, "Acta Interviews Robertson Davies," p. 82.

[4] During a 1971 interview Davies commented:

> Well, I had been interested in this notion that this line of thought existed even when I was a schoolboy, when I went to Queen's University there was a remarkable professor of psychology there, Dr. George Humphrey, a notable man who later on became Professor of Psychology at Oxford and wrote a great book

Freud appears to have been further fuelled during his time in England. While working at the Old Vic Theatre, Davies became close friends with its director, Tyrone Guthrie. Guthrie had already gained a considerable reputation for his theatrical application of Freudian concepts: a penchant that Davies would ultimately come to share.[5]

The first public manifestations of Davies' Freudian enthusiasms occurred in his journalistic writings. Davies began his formal newspaper career with the Peterborough Examiner in August of 1940. Under the pseudonym Samuel Marchbanks, he wrote "Cap and Bells," a column devoted to book reviews and general interest pieces. The title and frequency of the column changed over time, but the basic format of the Marchbanks articles remained fairly static until November of 1943.[6] While one of the weekly pieces continued to be a book review, the second article was transformed into a diary entry. Davies used this forum to satirize, and otherwise comment upon, a wide range of topics.

Regardless of the specific format, however, Davies always devoted considerable space to discussing psychoanalysis and related questions. The humour of the diary often centres on Marchbanks' bemused observations about the absurdity of the world, observations that are often

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> on the theory of learning. Humphrey talked a great deal about Freud, about whom he knew a lot, and so I was led to read some Freud.

Robertson Davies as quoted in Silver Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," p. 77. Davies makes a similar point in Elisabeth Sifton, "The Art of Fiction," p. 54.

[5] Michael Peterman, Robertson Davies, p. 10, asserts this connection, but does not provide any supporting documentation. Nonetheless, the assertion is highly plausible. Guthrie's influence on Davies is indisputable - Davies wrote of his respect and admiration for Guthrie on numerous occasions - as is the director's interest in psychoanalysis. Guthrie's fascination with Freud is commented upon in several interviews collected in Alfred Rossi, ed. Astonish Us in the Morning, (London: Hutchinson, 1977), pp. 59, 204, 293.

[6] Initially, "Cap and Bells" appeared three times a week, but quite quickly settled into a twice-weekly routine. The column also eventually moved to the use of individual titles rather than the generic "Cap and Bells" appellation.

couched in psychoanalytic terms. For example, Marchbanks describes some neurotic dogs as needing "the attention of a Viennese psychiatrist at least once a week."[7] Psychoanalytic concepts, such as the problematic nature of the unconscious, are also often discussed. In one instance, Davies writes of impulses which men "shove down into the reeking cesspool of the Unconscious."[8] Indeed, the problem of repression is a relatively common theme.

Even more striking are the numerous references to Freud that punctuate the Marchbanks articles and book reviews. Davies' reviews frequently raise issues of considerable psychological weight and Freud's name often emerges in this context. Davies, however, also uses Freud's name more casually, invoking it in relation to a wide range of topics. For example, Davies dismisses the psychological content of a play by saying that "it is enough to make Sigmund Freud whirl in his grave like a teetotum."[9] Similarly, Davies spices his review of a collection of Ogden Nash poetry by speculating on Freud's response to the rhymes. Freud, in Davies' opinion, would have been "staggered."[10]

While some of these references are rather ephemeral, Davies' knowledge of Freud was clearly far from superficial. Davies eventually came to read the entire collected works of Freud and it seems likely that he had already devoured a considerable portion by the early 1940s.[11] Davies recalled his undergraduate engagement with Freud as being almost all-consuming. Davies writes that he read Freud with a "greedy appetite" that left him with neither the time nor inclination to explore other writers.[12] Certainly Davies' work for the Examiner and Saturday Night demonstrates a familiarity with at least part of Freud's corpus. Both "Moses and Monotheism" and "Totem and Taboo" are mentioned by Davies in his early writings for these publications.[13]

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[7] Samuel Marchbanks, "What Status Has Man Whose Shirt Hangs Out?" Ottawa Citizen, 24 July, 1948, p. 15.

[8] Robertson Davies, The Table Talk of Samuel Marchbanks, p. 45. Hereafter cited as TTSM. The Marchbanks collections will be used to cite material only when the original newspaper column cannot be referenced. The substantial number of Marchbanks columns and, more importantly, the fact that the Peterborough Examiner was available only via inter-library loan made complete collation very difficult.

[9] Robertson Davies, "A Paradise of Dainty Devices," Saturday Night, 28 June, 1941, p. 21.

[10] Robertson Davies, "Golden Treasury of Ogden Nash," Saturday Night, 23 November, 1940, p. 19.

It is clear, however, that Davies' understanding of Freudian psychology went well beyond these two works. When writing and reviewing on psychoanalytic topics he did so with an obvious command of his material. Davies often provided detailed accounts of Freudian theory in reviewing the works of other psychologists. This is certainly true in regard to his reviews of Theodor Reik's Masochism in Modern Man and From Thirty Years with Freud. In his review of the former, Davies discusses how the author's view of masochism departs from that of Freud.[14] Davies' review of Reik's biography of Freud displays an even broader awareness of Freud's writings. Indeed, much of the article is devoted to Davies' summary of Freud's most contentious theories.[15]

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[11] Davies mentioned on many occasions his having read the entire collected works. For example, Davies commented in an interview that he is "one of the very few people I know who has read Freud's collected work from end to end." Robertson Davies as quoted in Silver Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," p. 77. He makes a similar comment in Robertson Davies, "Too Much, Too Fast," The Enthusiasms of Robertson Davies, Judith Skelton Grant, ed., (New York: Viking, 1990), p. 325.

These claims were made long after his undergraduate days had ended (1971 and 1962), but it seems likely that much of this reading occurred while he was a student. Davies recalls that:

> When I was at the university, I invested what was for me at that time an awful lot of money in the collected volumes of Sigmund Freud and I read them all through. Five long volumes. And I read the main books on dreams and the pleasure principle and wit and its relation to the unconscious.

Robertson Davies as quoted in Renee Hetherington and Gabriel Kampf, "Acta Interviews Robertson Davies," p. 82.

Certainly Davies had completed his reading by the early 1950s. Davies wrote in 1954 that "I think I may say that I have read all of Freud's principal works, and many comments upon them. Robertson Davies, "Explorer of the Unconscious," Saturday Night, 20 February, 1954, p. 19. Similar comments are present in Samuel Marchbanks, "The Journal of Samuel Marchbanks," Ottawa Citizen, 31 January, 1953, Sec. 3, p. 6 and Robertson Davies, "What is in the Magazines?" Saturday Night, 7 November, 1953, p. 18.

[12] Robertson Davies, "A Rake at Reading," p. 9.

[13] Davies writes of a fictional account of Moses (a book that Davies says is written by the Head of the Classics Department at the University of Alberta) that "It would be interesting to consider such a work from the standpoint of Dr. Freud's suggestion that Moses was not really Hebrew at all." Samuel Marchbanks, "A Hollywood History of Moses, Peterborough Examiner, 26 May, 1942, p. 4.

In reviewing a book on Australian Aborigines, Davies notes that "anyone who has read Freud's "Totem and Taboo" or any of the volumes of Malinowski will have an idea of the basis of their tribal life." Samuel Marchbanks, "Champion of a Dying People," Peterborough Examiner, 2 June, 1943, p. 4.

Perhaps the most striking display of Davies' psychoanalytic erudition, however, occurs in his review of Franz Alexander's Our Age of Unreason.[16] Alexander's book attempts to explain the collective madness that led modern society to total war. Davies identifies Alexander's thesis as essentially an extension of Freud's work on the topic and critiques it as such. In so doing, Davies reveals a quite substantive knowledge of Freud's thought in regard to war. Davies, in fact, provides a brief bibliographic guide to Freud's writings on military conflict. He writes:

> It will be a long time before a psycho-analyst writes anything on the subject of war which will improve upon Sigmund Freud's "Thoughts for the Times On War And Death," which he wrote in 1915, "Civilizations And Its Discontents" which

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[14] Robertson Davies, "A Broader Concept of Masochism," Saturday Night, 29 November, 1941, p. 25.

[15] Davies writes:

> two of his theories provoked spasms of public indignation: the first of these was his theory of Infantile Sexuality, which is now generally accepted by psychologists and child-doctors in practice, if not in theory; the second was his description of religion as an obsessional neurosis afflicting most of mankind, a view which he put forward in The Future of an Illusion. A lesser outburst was occasioned by his social criticism, notably that contained in his writings on Death and War, and in the Essay, Civilizations and its Discontents.

Robertson Davies, "The Sorcerer's Apprentice Speaks," Saturday Night, 11 January, 1941, p. 25.

[16] Samuel Marchbanks, "The Sickness of Our World," Peterborough Examiner, 1 September, 1943, p. 4.

he wrote in 1929, and "Why War," a letter which he wrote to Einstein in 1932.[17]

While Davies' knowledge of psychoanalysis is most clearly evident in articles in which he directly addressed psychoanalytic themes, even his more cursory references to the discipline indicate a considerable depth of knowledge. It seems unlikely that a casual observer of psychoanalysis would be able to identify the Hogarth Press as publisher for the International Institute for Psychoanalysis.[18] Nor would such a person know that Freud had championed the use of hypnosis as an analytic tool before ultimately dismissing its usefulness.[19] Nor, for that matter, would he be prone to write of a noted painter that she "projected" all of her hatred of authority upon Great Britain.[20]

Whatever the depth of Davies' understanding of psychoanalysis, there can be little doubt of his profound personal admiration for Freud. Davies' early writings are replete with numerous laudatory comments about Freud. He wrote frequently of Freud's "calm and unshakeable integrity" in the face of the intense public opprobrium that his theories inevitably engendered.[21] Particularly

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[17] Ibid.

[18] Davies writes that the Hogarth Press was, "publisher for the International Institute of Psychoanalysis and in that capacity produced many works of great scientific distinction." Samuel Marchbanks, "Some New Books," Peterborough Examiner, 18 October, 1941, p. 4.

[19] Samuel Marchbanks, "Cap and Bells," Peterborough Examiner, 7 June, 1941, p. 4. This point is also raised in Samuel Marchbanks, "Let Your Mind Alone," Peterborough Examiner, 10 January, 1942, p. 4.

[20] Samuel Marchbanks, "Emily Carr's Work Firm, Sweet and Simple," Ottawa Citizen, 27 November, 1946. p. 15.

[21] Samuel Marchbanks, "Testament of a Great Europe," Peterborough Examiner, 25 September, 1943, p. 4.

Davies further wrote:

> It was his bitter task to introduce mankind to certain facts about itself which had formerly been guessed at only by a few poets and sages; mankind chose to regard those facts as unpleasant and, moved by injured vanity, directed a dreadful fury against Sigmund Freud; what courage and integrity were needed to survive that onslaught can only be comprehended and described for us by a man of Freud's

noteworthy in Davies' view was the common sense that Freud brought to his investigations, a quality that he believed few other theorists possessed.[22] More importantly, however, Davies saw him as one of the most influential thinkers of the twentieth century. Indeed, he viewed Freud as perhaps "the greatest of all social critics."[23]

Given Davies' profound enthusiasm for Freud, it was perhaps inevitable that psychoanalytic themes would begin to infiltrate his plays and novels.[24] For example, Davies sometimes took psychological issues he had developed in his newspaper pieces and integrated them into his fictional creations. This is certainly true of his interest in the interplay of mental and physical factors. In a 1941 article he muses that the common cold is an "outward and physical expression of an inward and spiritual discontent."[25] The next year he discusses a similar aetiology for indigestion:

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own intellectual stature.
Robertson Davies, "The Sorcerer's Apprentice Speaks," p. 25.

[22] "Freud was a great scientist and a magnificent thinker, but he was even more distinguished for his common sense; what a pity more psychologists do not possess that quality." Samuel Marchbanks, "Diary of a Likeable Old Duffer," Peterborough Examiner, 18 March, 1949, p. 4.

[23] Samuel Marchbanks, "Cap and Bells," Peterborough Examiner, 8 July, 1941, p. 8 and Robertson Davies, "A Broader Concept of Masochism," p. 25.

[24] Although Davies' interest in Freud has been widely remarked upon, the manner in which psychoanalysis might have helped shape his early plays has not. Morley, Stone-Blackburn and Peterman acknowledge Davies' enthusiasm for Freudian psychology, but do not develop the theme to any extent. Indeed, Judith Grant suggests that Freudian ideas did not significantly manifest themselves in Davies' plays or novels. She argues that while Freud's ideas are evident in his works of criticism, they do not exert a wider influence. She writes in her 1994 biography that:

> although Davies, with his immense interest in self-knowledge, had chewed over Freud's theories for years and had made occasional use of them in his criticism, he had never espoused a Freudian outlook, never erected a character on the basis of his theories.

Judith Skelton Grant, Robertson Davies, Man of Myth, p. 349.

[25] Samuel Marchbanks, "Colds and the Cure," Peterborough Examiner, 25 September, 1941, p. 4.

> Psychiatrists regard indigestion as a physical sign of a mental ill.[sic] When it does not yield to medicines or to relaxation and rest-cures, they recommend that it be attacked by psychoanalysis and they have had remarkably good results from this sort of treatment.[26]

Davies provides a similar discussion of the interplay of mind and body in Eros at Breakfast.[27] While the tone of the work is comic, Davies' approach to the theme is by no means frivolous.[28] The play is set within the person of a young man, Mr. P.S. - Psyche and Soma - and its characters are representatives of the body's various components. Mr. P.S. has fallen in love, sparking an intense debate over the proper response to this development. The intellect advises the rejection of these carnal and romantic impulses, while the body urges their pursuit. What ensues is a conflict between body and mind for control of Mr. P.S.

The concept of the interdependence of the mental and the physical is, of course, not an exclusively Freudian construct. Davies has, as already noted, presented the same theme in relation to Paracelsus in The Rebel Angels. Yet it seems clear that during the 1940s Davies viewed the theory as basically psychoanalytic in orientation. On at least two occasions during this decade Davies makes a connection between Freud and the physical implications of mental illness.[29]

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[26] Samuel Marchbanks, "Does the War Affect your Stomach?" Peterborough Examiner, 19 February, 1942, p. 4.

[27] Davies, of course, returns to this theme in his final novel, The Cunning Man.

[28] Davies described Eros as "not serious, but not trivial.... I do not think that a play must be depressing or pompous to be "serious;" if it has its roots in life itself, it is serious enough." Robertson Davies, "Canadian Cast Anxious to Impress Edinburgh," Toronto Globe & Mail, 6 September, 1949, p. 17.

[29] In a 1940 review of a physician's autobiography, Davies expresses surprise that Freud's name was not raised in regard to a discussion of the relation between mind and body. Robertson Davies, "Four Professionals," Saturday Night, 30 November, 1940, p. 18.

Davies makes a similar point in another book review some seven years later. Davies writes that:

> A sick mind can make a sick body, and a sick body can confirm and assist the perversion of a mind. Freud knew this, of course, but even in his long lifetime he did not have opportunity to explore this field as thoroughly as he

Moreover, Davies specifically raised Freud's name in relation to Eros at Breakfast. Writing for the Preface of a 1968 collection of his plays, Davies muses that Eros:

> is certainly not a health dialogue, but perhaps it is a mental health dialogue, for it is rooted in the idea that mental disturbances can bring about painful physical consequences and that is, after all, one of Sigmund Freud's basic pronouncements.[30]

There are, however, other Freudian concepts that play much more prominent roles in Davies' early plays and novels. Perhaps the most noteworthy of these is the Eros-Thanatos dichotomy. In Freudian theory, Eros, the Greek god of love, refers, of course, to the sexual instinct, but also to the whole range of life-preserving and expanding impulses. Thanatos, the Greek god of death, represents the psychic forces that propel man towards annihilation and the general diminution of life. It is expressed in such behaviours as the denial and rejection of pleasure. These forces, at least in their broadest forms, are often present in Davies' works. While not always presented in definitively Freudian guises, Davies' characters are perpetually asked to choose between these two modes of existence.

Davies presents this choice in a variety of ways, but the most common method in his early work is the contrast between the wisdom of the belly and that of the mind. This conflict is perhaps most explicitly developed in Eros at Breakfast. The title certainly suggests a Freudian dimension and, indeed, the play depicts a struggle between the forces of Eros and its opponents. The source of conflict is, as discussed earlier, Mr. P.S.' infatuation with a young woman. The solar plexus supports the romance, seeking the fulfilment of Mr. P.S.' instinctual and emotional urges. The intellect seeks to curb these impulses, advocating that Mr. P.S. opt for a safe, but ultimately limited, existence.(Eros, 11-29)

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presumably would have wished.
Samuel Marchbanks, "Different Color of Pity," Ottawa Citizen, 11 February, 1948, p. 17.

[30] Robertson Davies, "Preface," Four Plays, (Toronto: Clarke, Irwin and Co., 1968), p. vi.

King Phoenix, a full-length play that Davies wrote in 1947, deals with a similar theme. The play takes place at the court of the legendary King Cole during a period of intense factional struggle. Cadno, a Druid high priest, is attempting to poison the king and place a younger, more malleable, man on the throne. The chosen candidate is Leolin, a visiting prince, who is also in love with Cole's daughter, Helena. The relationship, however, is troubled. Their conflict, as well as that between Cole and Cadno, is a function of radically different temperaments. Cole and his daughter embrace the joys of the physical world and of the body, while Cadno and Leolin accept the severe discipline of the mind.

Within the play this division is expressed in terms of the realms of belly and pain. There are, as one character notes, belly-joy and pain-joy, belly-faith and pain-faith and it is along these lines that the main characters are split.[31] The world of pain is typified by Cadno. Cadno is presented as a classic Thanatos figure: austere and intensely suspicious of life. Indeed, in his role of Archdruid he acts as "Psychopomp, conductor of spirits from the realm of death."(KP, 145) On the other hand, Cole and his followers are of the belly. Cole is very much a man of Eros. His passionate embrace of the joys of life is so powerful that he even refuses to acknowledge his own mortality.

It is in the Helena-Leolin relationship, however, that the Eros-Thanatos dichotomy is most carefully developed. Initially, Helena is extremely ambivalent toward Leolin. While she respects him, she is chilled by his puritanism and lack of strong emotion. Helena comments that she might love him, "if he ever showed any fire."(KP, 125) Moreover, Leolin, like Cadno, possesses a powerful link to death, accepting with almost total equanimity his own execution. Cadno seeks to place Leolin on the throne, but when he refuses to cooperate the Druid designates him to be a human sacrifice. Leolin accepts this verdict - a decision he knows to be fuelled by Cadno's anger

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[31] Robertson Davies, King Phoenix, p. 156. Hereafter cited as KP.

- not only with resignation, but with satisfaction.(KP, 139)

Leolin's affinity for death, however, is broken by Helena. Cole had earlier suggested that her reluctant swain might be won over if she bit him when they kissed. Helena employs this tactic in her final meeting with Leolin and stirs authentic passion within him. The stage directions indicate that in so doing she serves to reveal "a great deal which was dark to him before."(KP, 176) What appears to have been revealed was a new realm of existence: Eros. Cadno certainly suspects as much, telling Leolin that he has become "one of those fools who submits everything to the touchstone of his senses."(KP, 181-182) Cadno asserts that what Leolin feels for Helena is "no more than desire."(KP, 181)

The Eros-Thanatos dichotomy also seems to be operative in Overlaid.[32] The play centres on the dispute between a father and daughter over what to do with a twelve hundred dollar windfall. Pop is a seventy-year-old farmer who has spent his life toiling slavishly to eke out a living. He wishes to take the money and travel to New York City where he can escape a community that is overlaid by a narrow pragmatism and antipathy to beauty. There is, he argues, "No food for your immortal soul - that's what ails everybody 'round here - little, shrivelled-up, peanut size soul."(Over, 107) Indeed, he argues that his wife's madness and that of many others in the community can be attributed to this "emotional undernourishment."(Over, 106)

His forty-year-old daughter, Ethel, is appalled by both his plans for the money and his social critique. She appears to be a perfect representative of the community depicted by her father. Unswerving in her devotion to duty, and exceedingly proud of this sense of responsibility, Ethel does not seem to be aware of any other mode of life. She is totally at a loss to understand her father's search for the broader range of experience that New York represents for him. Indeed, even the most vague intimations of the realm of emotion unsettle her profoundly. When Pop expounds on his theory of emotional undernourishment, Ethel becomes agitated at the thought of her son being exposed to such talk.(Over, 99) She later characterizes a similar discussion of emotion as "indecent stuff."(Over, 106)

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[32] Michael Peterman entitles his discussion of Overlaid "Eros and Thanatos in Rural Canada," but does not really explore this dynamic in detail. Michael Peterman, Robertson Davies, pp. 40-42.

Rota Lister also identifies Ethel and Pop as representatives of Eros and Thanatos, but this point is introduced only as a brief aside. Rota Lister, "Masques for Boy Actors," p. 72.

While the play contains no reference to Freud, or the concepts of Eros and Thanatos, Davies has himself noted that Ethel and Pop can be naturally viewed in this light.[33] Certainly Pop's dreams carry a sexual element that would be consistent with Eros. In outlining his planned New York trip, Pop claims that he would go to a nightclub" and watch the gals that take off their clothes - every last dud, kinda slow and devilish till they're bare-naked...."(Over, 106) For her part, Ethel is scandalized by such overt sexual desire, condemning her father as a "carnal man!"(Over, 106) Her link to Thanatos, however, is most clearly evident in her plan for the money. Indeed, her dream can be fulfilled only by her own death. She wants a fine headstone that will provide lasting proof of her own morality and steadfast observance of duty. (Over, 113)

The clearest and most extensive exploration of the Eros and Thanatos theme occurs in the last novel of the Salterton series, A Mixture of Frailties. In this work the life-death dualism is woven into the very frame of the plot. Louisa Bridgetower, a wealthy Salterton widow, dies and leaves the bulk of her estate to her only son, Solomon. The bequest, however, is far from straightforward as the inheritance is contingent on Solomon meeting several conditions. Until he is able to fulfil the terms of the will, the income from the estate is to be administered by the Bridgetower Trust: an institution created by Mrs, Bridgetower to send deserving young women abroad to study the arts. Although ostensibly mandated to promote the cultural life of Salterton, the Trust is clearly also designed to bedevil Solomon.

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[33] In Davies' introduction to a 1991 edition of the play, he quotes Berenson in describing the two visions as "life-diminishing" and life-enhancing." Davies admits, however, that "had I wanted to be fancy, I might have written a play in verse which was an argument between Eros, the spirit of life and love, and Thanatos, the spirit of Death." Robertson Davies, "Introduction," Two Plays: At My Heart's Core & Overlaid, (Toronto: Simon & Pierre, 1991), p. 7.

The bequest places the newly-married Solomon and his wife in a precarious financial situation. He is expected to maintain and live in the large family home, a demand that Solomon is hard pressed to meet. He is a junior lecturer at the local university, a position that provides a salary adequate to the needs of a young couple, but sorely deficient in the face of the will's impositions. The one hundred dollars that the will provides Solomon unconditionally does not even begin to defray the expenses of the house. In this way, the demands of life and death are placed in conflict from the outset. It is as if, in the words of one character, Solomon's mother "had laid the Dead Hand on [him].(MF, 25)

Davies, however, does not limit himself to such obscure clues. In contrast to the reticence he displays in some of his other works, Davies provides direct references to Freud and psychoanalysis to prompt the reader.[34] A Mixture of Frailties even contains explicit comments on the nature of Eros and Thanatos. These ideas are voiced by Sir Benedict Domdaniel, a noted British conductor the Bridgetower Trust engages as a teacher and consultant. Domdaniel makes clear that, in his opinion, there are only two basic orientations of life: those of Eros and Thanatos. He remarks:

> There are, the world over, only two important political parties - the people who are for life, and the people who are against it.... You know about Eros and Thanatos? No, I didn't really suppose you did. Well, I'm an Eros man myself, and most people who are any good for anything, in the arts or wherever, belong to the Eros party.(MF, 108)

The conflict between the two "political parties" plays out in various ways within the novel. The first is in the relationship between the late Mrs. Bridgetower and her son. Louisa Bridgetower is a kindred spirit of Ethel in Overlaid. Like Ethel, Mrs. Bridgetower is extremely prudish and pathologically fearful of any breach of the established social order. Moreover, both these women appear to find their ultimate validation in death. Mrs. Bridgetower, however, does not simply seek the symbolic affirmation of an expensive tombstone. Rather she attempts to affirm her worth in a much more tangible manner. Indeed, in death she imposes herself on Solomon to a degree impossible during her life.

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[34] For example, there is a reference to art as a substitute "for an hour of psychoanalysis" and to a girl who was in Europe to learn German so "she might read Freud in the original."(MF 107, 118).

During the previous two novels in the trilogy, Tempest-Tost and Leaven of Malice, Mrs. Bridgetower demonstrates an implacable hostility to her son's romantic ambitions. Having worked diligently to inhibit her son's Eros during her lifetime, she posthumously seeks to strangle it completely. Her will allows Solomon to collect his inheritance only upon the birth of a son. While Solomon claims that the intent of this bizarre codicil is to force him to gain "backbone," a more plausible interpretation is that it is designed to undermine the inherent pleasure of sex. Solomon is exhorted by a friend to:

> consider the generation your mother belonged to. She wasn't a big friend of sex, you know. She undoubtedly thought that it would dry up the organs of increase in you both. Very pretty. Sweetly maternal.(MF, 23)

This analysis is supported by subsequent discussions of his marriage. Mrs. Bridgetower had sought to undermine their union from the outset, but she discovers her most effective weapon in the will. The financial and personal demands of the document take an enormous toll on Solomon and his wife. Over the course of time, they find themselves succumbing to the stress of the situation. Most significantly, many of the problems that manifest themselves centre on their sexual relationship. Indeed, Solomon is left temporarily impotent. They feel that the old woman had "frozen the fountain of their passion, brought winter to the garden of their love."(MF, 273)

The executors of the Trust appear to share the same fundamental orientation as their patron. They are led in this regard by Puss Pottinger, longtime friend of Mrs. Bridgetower and comrade-in-arms in the battle against Eros. Pottinger has a profound distrust of sex and works fervently to root out its pernicious influence. When interviewing prospective beneficiaries of the Trust, she insists that the most innocuous of comments be scrutinized for any sign of indecency. She even demands the rejection of the Trust's most promising candidate on the grounds that she is not a virgin.(MF, 35) When a young woman is finally sent to England, Pottinger writes to the Trust's London agent enquiring whether she was entertaining male visitors. She subsequently recommends the appointment of a moral guardian to oversee their charge.(MF, 129)

The struggle between the trustees and the forces of Eros is personified in the figure of Humphrey Cobbler. Cobbler is the organist at the Salterton Anglican Cathedral and is recruited by the Trust to advise them on musical matters. The relationship, however, is extremely adversarial. This hostility is, at least partially, due to Cobbler's abrasive personality and eagerness to give voice to hard truths. More important, however, is his rejection of the Bridgetower ethos. He comments that Mrs. Bridgetower "symbolized all the forces that have been standing on my neck ever since I was old enough to have a mind of my own."(MF, 25) Cobbler is an artist, a man of Eros, and, as such, anathema to the Trust.

Indeed, A Mixture of Frailties is similar to Overlaid in that the struggle between art and philistinism serves as the central metaphor for the Eros-Thanatos dichotomy. Pop's desire to engage Eros and cultivate a broader range of existence is presented in terms of his love of opera. Although living in an isolated farming community, Pop satisfies his need for culture by listening to the weekly broadcast from the Metropolitan Opera. When he receives his windfall Pop plans to go to New York to view a performance and visit the woman who serves as host of the radio programme. Ethel, of course, sees such passion for the arts as a useless affectation that can lead only to self-indulgence and immorality.

Similar boundaries are drawn in A Mixture of Frailties.[35] Domdaniel speaks of what he terms "crypto-Thanatossers." These are people who espouse the cause of art as a means of uplifting and refining its audience, but in so doing "castrate them."(MF, 108) This term appears to define the Bridgetower trustees admirably. Certainly they view themselves as advocates of the arts, but often subordinate its interests to vague moral imperatives. Although Pottinger is the most obvious culprit, she is not alone in this regard. When debating the merits of a candidate the question of character becomes a prominent issue. Both the Trust's lawyer, Matthew Snellgrove, and the Anglican cleric, Jevon Knapp, suggest that talent and character are not found apart.(MF, 48)

The primary battleground in the Eros-Thanatos conflict, however, is not within the Bridgetower Trust, but within the mind of the young woman chosen to receive its award. Having rejected the libidinous candidate, and possessing no other viable choice, they turn to Cobbler for assistance. He recommends they pursue Monica Gall, a talented, but untutored, singer he had come across on a local radio programme. Despite carrying certain doubts, the trustees ultimately decide to accept her. In doing so, they precipitate a moral and psychological crisis in Monica, forcing her to choose between, in the words of Domdaniel, the politics of life and death.

Monica's allegiances in Salterton had been firmly in the latter camp. Her parents had been devout members of a small fundamentalist church, the Thirteenth Apostle Tabernacle. While the raw religious enthusiasm of the Thirteeners was considerably at odds with the genteel spiritual sensibilities of the Bridgetower Trustees, the two groups shared much in regard to their attitude toward Eros. The Thirteeners' ethos centred on a simple piety and a profound mistrust of pleasure. Sex, or immodesty of any sort, was to be rigorously avoided. Monica notes that:

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[35] Ivor Owen describes Mixture of Frailties as a "Freud-Trollope tale." Ivor Owen, "The Salterton Novels," The Tamarack Review, 9 (Autumn, 1960), p. 60.

> The Thirteeners, and everybody else with whom she had been intimately acquainted, thought very poorly of nakedness....The intimacies of married life were negotiated in the dark, under blankets. Shame about nakedness was immensely valued, as a guarantee of high characters.(MF, 145-146)

The Gall family did nothing to mitigate this austere worldview. The father, a custodian at the local glue works, is a nondescript figure who expects little from life. The mother, although a much more dynamic personality, shares his fundamentally pessimistic and narrow view of the world. Her more manic phases notwithstanding, Ma Gall follows in the tradition of Ethel and Mrs. Bridgetower. The dutiful fulfilment of the obligations imposed by circumstance and religion is of ultimate value. The world beyond such concerns was a fearful entity to be avoided. For the elder Galls, life is regarded as a necessary evil, a mere prelude to the more glorious existence that death was to provide them. It was only in death that they would receive the reward that was due their diligence and self-denial.

Even Monica's musical influences had been tinged by the spectre of death. Domdaniel's definition of "crypto-Thanatossers" is most certainly applicable to those who had supported her artistic ambitions. Abe Beamis, her pastor and leader of the Heart and Hope Quartet with which she sang, appears to personify the term. In persuading Monica's parents to consider the Bridgetower opportunity, he speaks at length of the power of the singer "to do the Lord's work, by uplifting people and turning their minds to the finer things of life."(MF, 46) Monica's other advocate, her Aunt Ellen, possesses a much more benign theory of art, but it is still dominated by moral, rather than aesthetic, imperatives.(MF, 71)

Despite the intense predisposition to Thanatos imposed by her circumstances, Monica's desire to seek a larger view of human existence had not been extinguished. Even while in Salterton, she had begun to entertain doubts about the cosmology espoused by her church and family. These qualms grew with her move to England, but her sense of loyalty precludes any immediate conversion to the party of Eros. Nonetheless, Domdaniel recognizes the potential latent in Monica. It is to her that he makes his comments about Eros and Thanatos. He concludes them with a hopeful musing on her place on the spectrum, saying:

> You've obviously been in contact with a lot of these crypto-Thanatossers - probably been educated by them, insofar as you have been educated at all. But there's a chance you may be on the Eros side; there's something about you now and then that suggests it.(MF, 108)

Domdaniel's faith in Monica is ultimately proven to be well-founded. Over the course of her time in Europe her latent affinity for Eros comes to the fore. Although she is unsure herself, it is evident that she is to be "counted among the Eros-men rather than the Thanatossers."(MF, 324) The final catalyst in this transition appears to have been her affair with a temperamental young composer, Giles Revelstoke. Her initial sexual encounters with him left her "triumphant and reborn."(MF, 222) The experience demonstrates to her that the psychological and moral orientation of her family and church had denied a significant part of her nature. When this dimension is revealed to her, she embraces it enthusiastically.

> She should feel evil, depraved - she knew it. But, at this moment when she should have stood in awe of her mother and pastor Beamis and the whole moral code of the Thirteeners, she felt, on the contrary free of them, above and beyond them as though reunited with something which they sought to deny her.(MF, 182)

A Mixture of Frailties, however, appears to stand as the high water mark in regard to Davies' use of Freudian material. Eventually, Davies began to find that certain aspects of Freud's thought were profoundly disturbing to him. Increasingly, he turned to the writings of Carl Jung as a corrective to these concerns.[36] Davies found in his work a mode of thought that was more emotionally and intellectually satisfying. One of the elements that he found more congenial was the Jungian belief that sex was a crucial, but not sole, engine of human behaviour. Jung, in Davies' opinion, "put sex in its place. It's a big place, but not the top place."[37]

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[36] Davies told Elizabeth Sifton that:

> As I read Freud and about Freud, I discovered that there were very few people who discussed Freud without taking a fearful swipe at somebody called C. G. Jung. And I wondered, "Why do they hate Jung so much?" I must have a look. And so I began to read Jung and immediately became enchanted with him.

Robertson Davies as quoted in Elizabeth Sifton, "The Art of Fiction," p. 55.

The erosion of Davies' faith in Freud was not, however, exclusively a function of his growing scepticism about the Freudian preoccupation with sexual matters. Also at issue for Davies was Freud's "chill nihilism."[38] For Davies, Freud's thinking became problematic because its unrelenting pessimism offered no hope of meaningful progress toward happiness. Under the Freudian model, mankind is trapped in a pit from which it can never fully extricate itself. Jung provided a much more humane and optimistic vision of human behaviour. Davies commented to an interviewer that he found analytical psychology much more congenial:

> Because it allows for hope and change and development in a positive manner, It offers a much greater scope for mankind to live some of the time happily, a great deal of the time with satisfaction to himself and other people.[39]

What ultimately appears to have driven Davies from the Freudian embrace, however, is the rigid and mechanistic nature of its theory. Davies greatly admired Jung's belief in the fundamental individuality of mental functioning. Basic patterns could be ascertained, but the manner and objectives of treatment must be tailored to the individual. For Jung, a psychological model based on an inflexible body of doctrine and a single technique for treatment is untenable.[40] Freud, on the other hand, relies more heavily on a strict reductionism that Davies eventually came to find wearisome. Davies notes that he initially found the rigour and certitude of Freud invigorating:

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[37] Robertson Davies as quoted in Gordon Roper, "Conversations with Robertson Davies," p. 58.

[38] Peter Guttridge, "Kindred Spirits," The Sunday Times, 29 September, 1991, Section 7 p. 12.

[39] Robertson Davies as quoted in Terence M. Green, "Robertson Davies on the World of the Occult," Conversations with Robertson Davies, J. Madison Davis, ed., (Toronto: General Paperbacks, 1990), pp. 234-235.

[40] Robertson Davies, "His Own Ulysses," Canadian Forum. 58 (June-July, 1978), p. 24.

> But as time went on, I discovered that Freud's attitude to life was what is called in the lingo of psychoanalysis "reductive." Everything is brought down to something quite small. It is though we were all still children, whatever age we might have reached: children weeping in the darkness for some fancied trouble of the past, or some denial in love, or misery of some sort. You can get enough of that.[41]

The final transition of Davies from a Freudian to Jungian confession appears to have occurred in the late 1950s. Until this point his fidelity to Freud seems to have been quite secure. Certainly Freudian references continued to appear frequently in Davies' journalistic writings of the early and mid-1950s.[42] Moreover, his contributions to the commemorative volumes celebrating the first years of the Stratford Festival possess a strong Freudian flavour. For example, his critique of the 1954 production of Measure for Measure is explicitly rooted in psychoanalytic theory. He comments that he has tried to read the play "by the light of Dr. [Ernest] Jones' torch."[43]

Davies' continuing affection for psychoanalysis is also reflected in his very positive response to Jones' three volume biography of Freud that appeared between 1953 and 1957.[44] While Davies saves most of his commentary for the biographies themselves, his admiration for their subject is obvious. He refers to Freud as "a great subject" who is "worthy of biography on a grand scale."[45] Davies admits that Jones' accounts of Freud's troubles as a young man surprised him, noting that "Freud has always seemed a man above human frailty."[46] Davies is most laudatory, however, in his review of an edition of Freud's correspondence with Wilhelm Fleiss.[47] Davies writes of Freud that:

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[41] Robertson Davies as quoted in Elisabeth Sifton, "The Art of Fiction," p. 55.

[42] For example, Samuel Marchbanks, "The Journal of Samuel Marchbanks," Ottawa Citizen, 17 and 31 January, 1953, Sec. 3, p. 6; Robertson Davies, "Love Letters Boiled in Brandy," Saturday Night, 24 January, 1953, p. 22; "The Urge to Confession," Saturday Night, 9 January, 1954, p. 13; "Some Light on Leacock," Saturday Night, 21 August, 1954, p. 11; "Swan of Liffey," Saturday Night, 13 March, 1954, p. 17; "The Pitfalls of Scepticism," Saturday Night, 15 January, 1955, p. 14.

[43] Robertson Davies, "Measure for Measure," Twice have the Trumpets Sounded: A Record of the Stratford Shakespearean Festival in Canada, 1954, (Toronto: Clarke, Irwin and Co., 1954), p. 67.

[44] Robertson Davies, "Explorer of the Unconscious," Saturday Night, 20 February, 1954, pp. 19-20; "A Forward Look," Saturday Night, 21 January, 1956, pp. 20-21; "The Incorruptible Savant," Saturday Night, 15 February, 1958, pp. 20-21.

> Even psychologists who disagree with much of what he wrote admit the great work he did in advancing our understanding of that infinitely complex and fascinating creation, the human mind. It is with Freud as it is with Einstein: you need not know all that he is talking about in order to recognize the revolution that he brought about in a most important field of human knowledge.[48]

By early 1958, however, there are indications that Freud had yielded to Jung as the most prominent analytic theorist in Davies' intellectual universe. The shift in outlook appears to be first reflected in his review of Jung's The Undiscovered Self and several secondary works.[49] Here, for perhaps the first time, Davies' admiration for Jung is wholly unconditional.[50] Indeed, he even hints that Jung's ideas may be superior to those of Freud. Davies writes that over time Jung's ideas may come to be seen as "more generally applicable than those of Freud."[51] He also comments that as "a therapeutic method his form of depth-psychology seems to be safer and more lastingly effective than Freud's."[52]

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[45] Robertson Davies, "Explorer of the Unconscious," p. 19.

[46] Ibid.

[47] Robertson Davies, "Letters of a Cheerful Adventurer," Saturday Night, 25 September, 1954, pp. 15-16.

[48] Ibid., p. 15.

[49] Robertson Davies, "The Individual and the Mass," Saturday Night, 24 May, 1958, pp. 26-28. The article reviews not only The Undiscovered Self but Experiments in Depth by P. W. Martin and Herbert Read's The Tenth Muse.

The significance of this review is noted in Patricia Monk, The Smaller Infinity, pp. 7-8.

[50] Ibid., p. 28. Davies concludes the piece by referring to Jung as "one of the greatest men of our time."

[51] Ibid., p. 26.

III

Identifying the point at which Davies takes the final step to adopting a Jungian rather than Freudian orientation is, however, only to solve one part of a much larger puzzle. Considerably more intriguing is the question of when Davies seriously began to engage Jungian ideas and, even more significantly, when he began to integrate such ideas into his literary creations. It might be argued that this latter point is likely to be essentially coterminous with that of Davies' final shift, but this would be to misread Davies' relationship to Freud. Such a position would suggest that Davies would only integrate Jungian ideas into his work in the absence of any Freudian sympathies: a completely untenable position.

Davies' psychological thinking was simply not that monolithic. His Freudianism was never so rigidly sectarian that it could not coexist with material that was heterodox to Freudian dogma.[53] The timing and form of Davies' assimilation of Jungian ideas is thus rather complex. Certainly it should not be seen as occurring during a moment of epiphany in 1958. On the contrary, this was not a sudden conversion, but the final step in what was a fairly lengthy process. Jungian ideas, or at least concepts of a Jungian bent had been manifest in Davies' work for some time. The passages from 1958 simply suggest that the internal scale which balanced the respective merits of Freud and Jung finally tipped in the latter's favour.[54]

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[52] Ibid., p. 28.

[53] Certainly his later enthusiasm for analytic psychology did not preclude him from maintaining a healthy respect for Freud. Davies often wrote of his continuing admiration of him. Indeed, Davies frequently suggested that his problems with psychoanalysis were largely rooted in the way that Freud's ideas had been distorted by subsequent generations of psychologists. For example, Davies' writes:

> we now recognize that the quality of insight that psychoanalysis provides has its limitations, and often leads to a crass sophistication that is as unproductive in its way as ordinary ignorance. The fault lies not with Sigmund Freud, but with his popularizers.

Robertson Davies, "Mixed Grill: Touring Fare in Canada, 1920-1935," Theatrical Touring and Founding in North America, L. W. Conolly, ed., (Westport: Greenwood Press, 1982), p. 53.

It would certainly be a significant distortion to suggest that Davies' shift from a Freudian to a Jungian orientation constituted a revolutionary overturning of his previous beliefs.[55] Davies was never completely dogmatic in his adherence to Freudian theory. He was a dedicated student of Freud, but his respect for psychoanalysis was tempered by a strong degree of critical detachment. Taking on any other intellectual posture would, in fact, have been very much out of character for Davies. He was most assuredly not a credulous man in his engagement with psychological theory. Indeed, Davies possessed a penchant for satirizing the misleading and simplistic application of such ideas.

Davies often satirizes the foibles of psychologists and their ilk in his plays and novels. While Davies had obvious respect for serious students of psychology, he had little patience for dilettantes. Davies viewed the former as appreciating the complexity of the human mind, while the latter, secure in their simplistic reading of psychological theory, presume to understand all. Davies expended much of his satiric energy on hubris of this kind. Moreover, principles of which he was personally an enthusiast were not immune from criticism. Even during the periods in which he was most deeply involved with psychoanalysis, Davies was not above ridiculing unsophisticated proponents of Freudian theory.

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[54] This is a position put forward by both Judith Grant and Patricia Monk.

[55] Davies' unease with Freud appears to have been reflected in his fiction and drama. Davies' later writing simply does not demonstrate the enthusiasm for Freudian themes that had been present in works such as Overlaid and A Mixture of Frailties. Indeed, the characters that inhabit his novels of the 1980s and 1990s sometimes refer to Freud in ways that are openly antagonistic. For example, Simon Darcourt is described as viewing Freudian ideas as "glum half truths...[that] explained and healed extraordinarily little."(LO, 317) Other characters display a similar cynicism in regard to Freud. Perhaps the most interesting of these is Jonathan Hullah, who, in the course of The Cunning Man, is transformed from disciple of Freud to psychoanalytic apostate.

Although it is tempting to see in Hullah's transformation an obvious parallel to Davies' own experience, the similarities between them begin to dissipate under closer scrutiny. Like Davies, Hullah comes to be uncomfortable with Freud's reductionist and highly sexual understanding of human nature, but they began their journey to this opinion from somewhat different positions. Hullah describes himself as a "Freudian fanatic" and "a half-baked psychoanalytic zealot."(CM, 141, 142) Neither of these phrases would be suitable to describe the young Davies' relationship to Freudian theory. Davies' enthusiasm for Freud was profound, but it seems clear that he never possessed the blind allegiance he attributes to Hullah.

Davies' second novel, Leaven of Malice, contains a perfect example of his critique of the self-satisfied dogmatism of many psychologists. Norman Yarrow is a counsellor at Waverly University, who, although compassionate and well-intentioned, is also a hopeless meddler. Despite holding a Ph.D. in psychology, he has no substantive knowledge of the discipline. Yarrow, however, views this as an asset, rather than a liability. He claims to eschew any special school of psychology, preferring to rely on common sense as his diagnostic and therapeutic guide.(LM, 117) Supremely confident in his own normality, Yarrow blithely believes that others can be "cajoled" into a similar state of mental health.(LM, 117)

This invincible ignorance inevitably leads him into folly. His warm personality and professional credentials gain him many confidences, including those of Pearl Vambrace. She tells him of her troubled relationship with her father and Yarrow concludes that these problems are the result of an unresolved Oedipus Complex. Following his natural inclination to intervene, Yarrow seeks out the father and attempts to illuminate him as to the roots of his family's psychopathology. The encounter is disastrous. Yarrow's diagnosis is revealed as a grossly superficial and simplistic application of a concept of which he has only the vaguest understanding.

Pearl's father, Walter, is a professor of classics at Waverly University and thus intimately acquainted with the Oedipus myth. Vambrace uses this knowledge to discredit Yarrow's arguments. The irate scholar ultimately drives the young psychologist from the office, accusing him of thinking that "gall can take the place of authority of wisdom, and that a professional lingo can disguise his lack of thought."(LM, 210) Although Yarrow's confidence is not completely shaken by the episode, he begins to recognize that the mysteries of the mind might be more complex than he had previously believed.

> A horrible suspicion was rising in his mind that the Oedipus Complex, which he had for some time used as a convenient and limitless bin into which he dumped any problem involving possessive parents and dependent children, was a somewhat more restricted term than he had imagined. The chapter on Freudian psychology in his general textbook had not, after all, equipped him to deal with a tiresomely literal professor of classics who knew Oedipus at first hand, so to speak.(LM, 210)

Davies, however, does not restrict his attack on the simplistic application of theory simply to professional psychologists. While disdainful of the vacuous dogmatism of Norman Yarrow, he appears even more scornful of the ignorance of the amateur psychologists who populate his work. Dutchy Yarrow, recreation director and wife of Norman, provides a perfect example. Like her husband, she is a caring and enthusiastic person whose good intentions are undeniable. She also, however, shares his implacable intellectual conceit. She believes that "inactivity [is] evil" and is determined to spread her creed by sheer force of will.(LM, 118) There is no question in her mind as to the correctness of this programme, nor of its universal applicability.

Fortune My Foe, one of the many Davies plays that examine Canadian attitudes towards culture, contains an even more acerbic treatment of recreation directors. Franz Szabo is a immigrant from Europe who had been a distinguished and successful puppeteer in Prague. He wants to establish a theatre in his new homeland, but there are questions whether such a sublime entertainment can gain an audience in Canada. Canadian society is generally presented as rather arid ground for true artistry and, in regard to Szabo, this philistinism is personified by two recreation directors, Mr. Tapscott and Mrs. Philpott. Supporters of Szabo solicit their support, but the pair prove to be completely antagonistic to the project.

They are, like Dutchy, well-intentioned people whose good sense is undermined by "a simple belief in their power to do good."[56] Their hubris and intellectual superficiality, however, is even more profound. Tapscott and Philpott see Szabo's art simply as a potential tool in the "social instructional field": a means to coerce children to brush their teeth and clean their rooms.(FF, 66) When they view his performance of "Don Quixote," their only response is to suggest that its themes are inappropriate for children. Whatever the prerogatives of art, they must be subordinated to the dictates of psychology. There are, in Philpott's words, "principles of recreational psychology and creative character-building that have to be observed."(FF, 93)

Reading Davies' non-fiction and semi-fictional material from the early 1940s makes quite clear that this refined critical sensibility was present from the outset of his career. The Marchbanks material of this period contain many psychoanalytic references, but they are by no means uniformly positive. The same inclination to satirize the abuses and excesses of psychology that Davies demonstrates in his novels and plays is also present in the Marchbanks diary segments. Marchbanks frequently passes comment on the conventional wisdom of contemporary psychology and those who articulate these opinions. Psychologists in Marchbanks' world are generally presented as pretentious, dullards, or both.[57]

Criticisms of the simplistic or misleading use of psychological theory are also present in Marchbanks' book reviews and commentaries. Marchbanks is particularly active in debunking the psychological panaceas put forward by various pop-psychologists. He dismisses the promises of boundless energy offered by one book as "pseudo-psychology...based upon a partial realization of what is, at best, a half-truth."[58] Marchbanks, however, does not limit his criticisms to obvious charlatans. The excesses of more reputable psychological disciplines are also addressed. Indeed, Marchbanks saves much of his vitriol for child psychologists.

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[56] Robertson Davies, Fortune, My Foe (Toronto: Clarke, Irwin & Co. Ltd., 1949), p. 96. Hereafter cited as FF.

[57] For example, Marchbanks writes that:

> Testimony was given by Dr. Flop, well-known psychiatrist, that the winsome defendant had developed an idea that he was persecuted by dogs owing to the fact that he really was persecuted by dogs.(TTSM, 160)

> A child psychologist is not, as you might think, a child with a keen insight into human nature, but an adult who professes to know what is and what is not good for children. I have a great admiration for psychologists, but candour compels me to state that more rubbish is written about psychology by frauds who claim to be psychologists, than is the case with any other science or art. I particularly suggest child-psychologists for there is no theory of upbringing so outlandish or stupid that someone will not advance it and gain a following for it.[59]

While Davies' scepticism was not as severe in regard to psychoanalysis, neither was the field wholly sacrosanct. There were Freudian principles towards which Davies was, if not derisive, somewhat ambivalent. For example, Marchbanks is dubious about dreams as the *via regia* to the unconscious. While not wholly dismissive of the concept, he seems to place a greater emphasis on external stimuli. For example, he comments that a psychologist once attached great significance to his dreams. Marchbanks, however, suggests that his vivid dream life is most likely a function of physical, rather than psychological, factors. He notes that he always eats before bed and that the delicate state of his digestion provides bad dreams even when he is awake.[60] Marchbanks attributes a later dream to similar causes.

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[58] Samuel Marchbanks, "How to be a Bore," Peterborough Examiner, 12 July, 1944, p. 4.

Marchbanks expresses a similar scepticism in regard to some claims about the benefits of self-hypnosis. While accepting that the technique has some merit, he decries its exploitation by charlatans to mislead the desperate and the gullible. Hypnosis, he argues, can only tinker with symptoms, not deal with the underlying crisis. Samuel Marchbanks, "Let Your Mind Alone," Peterborough Examiner, 10 January 1942, p. 4.

[59] Samuel Marchbanks, "Caps and Bells," Peterborough Examiner, June 3, 1941, p. 4.

[60] Marchbanks does acknowledge that food might simply be the key that unlocks the unconscious. He is, however, rather indifferent to the question.

> A psychologist once tried to attach great significance to my bad dreams, but I did not play quite fair with him, for I withheld from him one relevant fact ie., that I never go to bed without having a bite to eat, and my digestion sometimes gives me bad dreams even when I am wide awake. Of course, my nightly snack may merely act as a porter who serves to open the gates of my repulsive Unconscious, letting all the bugaboos and hobgoblins out for a frolic, but frankly I don't care.

> Dreamed last night that I was hanging over a windy abyss upon a swaying rope ladder; far below me I could see the roofs of the town. Let no possessor of a 49 cent Dream Book or student of a dollar volume on psychiatry attempt to interpret my dream until I reveal that when I awoke I found that I had kicked off by [sic] bedclothes and was lying in a fresh breeze.[61]

This is not to suggest that Davies was not powerfully influenced by Freud. There can be no question that Davies' integration of Freudian theory in his plays and novels was based on an authentic and profound respect for these ideas. The numerous panegyrics to Freud present in the Marchbanks book reviews and essays have already been noted, and the diary segments contain similar material. Indeed, even taken at face value, the criticisms that are present in the diary can hardly be said to constitute a stinging indictment of Freud. Moreover, the context in which Davies composed the Marchbanks pieces makes interpreting them in such a manner extremely troublesome.

Any attempt to extrapolate Davies' own opinions from the Marchbanks material is inherently problematic. During the 1940s Davies was writing two columns a week for the Examiner as well as fulfilling his other editorial duties. Under such intense time constraints the articles he produced must inevitably be viewed as somewhat ephemeral. Certainly it would be dubious to attribute definitive intent to an author in such circumstances.[62] This caveat becomes even more compelling in regard to the diary entries. Here Davies' criticism is embedded in semi-fictional situations and characters. The diary was created to amuse his readers and, as such, Davies was writing for specific comic effect. He was in no way bound to accurately reflect his own

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Samuel Marchbanks, "Diary of a Tidy Man," Ottawa Citizen, 13 January, 1945, p. 4.

[61] Samuel Marchbanks, "Samuel's Christmas List Gives Him a Headache," Ottawa Citizen, 20 November, 1948, p. 19.

[62] Marchbanks at one point comments that "No man's newspaper writings should be saved and produced in evidence against him."(TTSM, 226)

sensibilities.

Nonetheless, it does seem likely that Davies' psychological orientation must be seen as something other than that of a doctrinaire Freudian. Indeed, it might even be appropriate to suggest that Davies' youthful attitude can be described as psychoanalytic only in the broadest sense of the term. Once again, this is not to suggest that Freud's influence on Davies was not considerable, merely that his allegiance was not unconditional. Davies acknowledged that he possessed reservations about Freud's ideas from his very first contact with them.[63] Moreover, Davies' writings suggest that he had always been somewhat open to ideas that were not exclusively Freudian.

Some of these concepts possess elements that might easily be categorized as Jungian, or at least quasi-Jungian, in nature. For example, one of the points on which Davies diverged from psychoanalysis was Freud's powerful insistence that his work always remain strictly scientific in character. It was, Davies suggests, only Jung who opened analytic theory to a more humanistic and mystical orientation.[64] Davies' early writings demonstrate a considerable interest in astrology, magic and myth: all areas of knowledge that Jung sought to integrate into his psychology. More important, however, are the parallels that can be drawn between his work from the 1940s and individuation. There are many aspects of Davies' writing from this period that show considerable sympathy for the principles of individuation articulated by Jung.

The transformation to a fully realized individual which is the *sine qua non* of individuation has long been central to Davies' writing. From the very outset of his career he depicted characters being liberated from familial and social pressures to forge their own identities.

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[63] Robertson Davies as quoted in Renee Hetherington and Gabriel Kampf, "Acta interviews Robertson Davies," p. 82.

[64] Robertson Davies, "What can fairy tales teach? Plenty!," Toronto Globe & Mail, 9 October, 1976, p. 10.

Indeed, Davies commented in a 1975 interview that all his plays are about self-exploration.[65] This assessment has considerable merit as even Davies' earliest plays tend to explore the painful process by which meaningful self-understanding is gained. The search for identity is, in fact, the most striking element of Davies' early work. More specifically, it demonstrates a preoccupation with the tension between artificial and authentic manifestations of personality: a concept central to analytic psychology.

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[65] Robertson Davies as quoted in Herbert Whitaker, "Is the Day of Davies the Dramatist Finally at Hand with Question Time?" Toronto Globe and Mail, 15 February, 1975, p. 14.

Davies noted in a subsequent interview that this theme is central to all his work. He commented: "The voyage of self-discovery - that's what I seem to be saying in all my books because I very profoundly believe in it." Brian Brennan, "Robertson Davies shifts focus from theatre to novels," Calgary Herald, 5 December, 1981, p. D1.

Chapter Four

The Formation of a Jungian Writer: Davies' Writings, 1940-1951

For Davies, engagement with the question of identity was not simply an abstract problem, but a matter of profound personal importance. The development and refinement of his public identity was a task to which he devoted considerable energy. This appears to be particularly true of his later years. Having established himself as an author of international reputation, he used this opportunity to cultivate even grander effects. Few of the numerous writers who interviewed Davies fail to mention his enormous beard, taste for outmoded dress and penchant for oracular pronouncements. Indeed, his appearance and demeanour often seemed to be as much a product of his literary imagination as his fictional characters.[1]

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[1] One interviewer writes:

> Open your eyes and you are confronted by a Victorian worthy. The silvery-white shock of hair and beard, the formal waistcoat and cloth handkerchief, the elegant half-spectacles all suggest a man of the British past.
>
> Robertson Davies is fully aware of the impression he conveys. It is, to a large extent, a constant and continuous act of creation. By donning this public persona, Davies protects and nourishes his very private inner self....
>
> It's a performance, of course. And he performs beautifully. But it's no good expecting him to reveal the secrets of his inner life, anymore than you can see what's really going on at Massey College by prowling outside those high brick walls.

Mark Abley, "Robertson Davies," Montreal Gazette, 13 March, 1988, p. D9. Similar insights are provided by a Toronto journalist who remarks that:

> Robertson Davies, of Massey College, could walk on any stage in the role of a 19th Century Oxford don. His flowing beard, dark rimmed half-glasses and country tweeds seem to have been provided by Malabar's; until one realizes their evident authority.... And his rich voice emits such well-turned, well-timed phrases they might have been written and rehearsed to complete the personification.

Dubarry Campeau, "There's Magic in Davies' Fifth Business," Toronto Telegram, 28 October, 1970, p. 58.

Another interviewer remarks that Davies' "flowing mane of white hair and snowy beard convey the impression of artifice, like the false whiskers and face powder he wore as an actor. Anon. "A Man of Shining Artistry on a World Stage," Maclean's, 26 December, 1988, p. 12.

Another writer comments that "Davies is a character role of his own invention." Ben MacIntyre, "Canada's Prophet of the Fantastic," Times of London, 17 June, 1993, p. 14.

Davies' interest in the conventions of public performance, however, was by no means limited to the period of his greatest fame. Even as a young man, he demonstrated a powerful inclination to confront such issues. For example, his first book, Shakespeare's Boy Actors, explores the methods of presentation used in the Elizabethan theatre that allowed males to play female roles. In so doing, he examines the expectations and attitudes of the audience in regard to female identity.[2] Moreover, the youthful Davies' interest in problems of performance transcended the academic. Davies, as mentioned previously, aspired to be a professional actor. Only the exigencies of the Second World War and his own doubts as to the viability of his talent prompted him to abandon this ambition.[3]

Having given up acting as a profession, he appears to have increasingly turned to the forum of daily life to satisfy his passion for public performance.[4] Davies had always displayed a marked proclivity for taking on extravagant roles and this trait appears to have asserted itself even more prominently after his return from England.[5] Certainly the striking impression that Davies

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Val Ross describes Davies as a "puzzle, a former actor who has been playing roles all his life. Val Ross, "Alchemist, trickster...Ugly duckling?" Toronto Globe & Mail, 28 September, 1991. She also comments about Davies' propensity for role playing in "Davies casts a cunning spell with mix of pomp and mischief," Toronto Globe & Mail, 8 October, 1994, p. C11.

[2] This analysis of Shakespeare's Boy Actors is present in Patricia Monk, The Smaller Infinity, pp. 22-24.

[3] Davies makes this admission on many occasions. For example, Robertson Davies as quoted in Gordon Roper, "Conversations with Robertson Davies," and Peter Gzowski and Vivian Rakoff, "This Country the Morning," pp. 12 and 97.

[4] Mel Gussow writes that as an actor Davies:

> specialized in eccentrics and characters far older than himself. "I was the kind of actor who liked to put on a lot of makeup and humps and things," [Davies] said. "I never liked just being me, because I didn't really feel there was any me to be." Giving up the stage, he began to play himself, a role he has played to the fullest.

Mel Gussow, "'A Moralist Possessed by Humor': A Conversation with Robertson Davies," p. 24.

[5] Judith Grant comments that even as an undergraduate at Queen's, Davies stood out among the crowd. Judith Skelton Grant, Robertson Davies: Man of Myth, p. 141.

made on the rather staid and parochial town of Peterborough was noted by several contemporary observers.[6] It might be argued, however, that Davies found an even more important outlet for his impulse to perform by creating an alternative literary identity: Samuel Marchbanks.

This identity was, in its initial incarnation, extremely limited. The first series of Marchbanks articles was, as mentioned earlier, restricted to book reviews and general interest essays. While this format allowed Davies to address a wide range of topics, the tone and style of these pieces was rather pedestrian. For example, Davies was timid in exploiting the creative opportunities latent in the Marchbanks pseudonym. Writing in Saturday Night during the same period, he created an elaborate and extravagant biography for his Amyas Pilgarlic alias.[7]

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[6] Davies is described in a 1950 Maclean's article as:

> a man who would seem out of place in any Canadian community, let alone one as easily startled as Peterborough. He speaks with a cultured Canadian accent more frequently produced by university professors of English. He grows a shapeless grey muff of a beard and wears horn-rimmed glasses. He is fond of such distinctive accessories as velvet cravats, yellow and red plaid waistcoats, buckled slippers and an eight-foot-long school scarf which he twines once around his neck and permits to flutter gaily. He was observed, one memorable morning, sauntering to the office in an orange shirt, purple tie and green corduroy trousers.

June Callwood, "The Beard," Maclean's, 15 March, 1952, p. 17.

Another description of Davies during the same period expresses a similar viewpoint.

> With his considerable height and bulk, his thick hair, his wide-brimmed hats and his luxuriant beard, Davies-Marchbanks appears, as his nimble feet transport his 220 pounds through the streets of Peterborough, not unlike a mixture of G. K. Chesterton and Leon Trotsky.

Graham MacInnis, "An Editor From Skunk's Misery is Winning Fame for Peterborough," Saturday Night, 26 April, 1947, p. 15.

Hugo MacPherson refers to Davies as "Peterborough's Bad Boy," while another observer notes that Davies:

> has been known to sport a green jacket and the sort of haircut which would never flutter an eyelid elsewhere, but in his adopted bastion of Respectability the neighbours shake their heads with (respectful) resignation.

Hugo MacPherson, "The Mask of Satire: Character and Symbolic Pattern in Robertson Davies' Fiction," Canadian Literature, 1, 4 (Spring, 1960), p. 30. Hilda Kirkwood, "Robertson Davies," Canadian Forum, 30 (June, 1950), p. 59.

[7] Davies introduces Pilgarlic as a reviewer of children's books. Pilgarlic's first review is prefaced by a brief biographical sketch.

> We have been most fortunate in securing the services of Dr. Amyas Pilgarlic (A

Marchbanks, however, was handled in a completely different manner. In contrast to the flamboyant Pilgarlic, Marchbanks' personality was cast entirely in shades of grey.

Indeed, Davies was initially quite careful not to grant Marchbanks a discernible individual identity or any personal dimension. Beyond demonstrating Marchbanks' interest in history and providing insight into his literary sensibilities, meaningful self-revelation was left to a minimum. The themes chosen for discussion were highly idiosyncratic and the content sometimes rather opinionated, but the voice of the column was entirely generic. When personal matters were introduced they were usually discussed in general terms. One of the few exceptions to this rule is Marchbanks' remembrances of his schooldays in a small Ontario town. Even here, however, he writes without any reference to a specific time or place.[8]

Eventually, however, this rather impersonal and detached narrative style gave way to a much more intimate one. The catalyst for this change was the modification of one of the weekly columns into a diary in November of 1943. The inherently personal subject matter and revelatory tone of the journal form allowed Davies to develop new aspects of Marchbanks. The diarist Marchbanks continued to comment on broad social and cultural issues, but the platform for such discussion was now the events of his daily life. Under such conditions, it was almost inevitable that Marchbanks would develop a distinct personality. The identity that ultimately evolved was

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> D.Litt both of Padua and Leyden) to review our children's Christmas Books. Dr. Pilgarlic, born in 1842, was an intimate friend of Matthew Arnold and Carlyle, and first dazzled the world of learning in 1865 with proof that the phrase, All my eye and Betty Martin, was a corruption of a medieval Latin prayer to St. Martin, beginning, Ah mihi, beata Martin. Since then he has been engaged in a conclusive study of the Ethic Dative in the Cornish Tongue, which he has graciously interrupted in order to write the present article. When approached in the matter, Dr. Pilgarlic said, with a dry laugh: I think I can do it, for after all I'm in my second childhood myself.

Robertson Davies, "The Bookshelf," Saturday Night, 7 December, 1940, p. 28.

[8] Samuel Marchbanks, "Cap and Bells," Peterborough Examiner, 27 and 29 August, 1940, p. 4.

that of an irascible curmudgeon perpetually dissatisfied with the world.

Whereas the original Marchbanks had been fairly nondescript, the new incarnation is extreme in all aspects. Irreverent, misanthropic and unapologetically elitist, the new Marchbanks is relentless in ridiculing the folly of his fellow man. He is particularly scornful of the modern tendency to lionize the "Common Man", a phenomenon to which he attributes a litany of vices.[9] Marchbanks expresses a similar contempt for the puritanism he saw permeating Canadian society. Perhaps more striking, however, is the manner in which he articulates these opinions. He divides humanity into two categories, the Flamboyants and the Drabs, and works diligently to justify his membership in the former class.(TTSM, 31) Marchbanks revels in his iconoclasm, not even allowing the solemnity of death to temper his vituperation. He writes:

> Heard of the death of an enemy of mine today - a contumacious, pygmy-minded fellow who has always wished me ill and done me harm whenever he could.

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[9] Marchbanks is particularly contemptuous of the political and cultural effects of the Common Man. In commenting on a Hollywood film that he had recently viewed, Marchbanks remarks:

> When it comes to such matters the Common Man is not really stupid, but he is something which may be much worse - he is boundlessly lazy. And in the century of the Common Man most of us are condemned to accept the entertainment which appeals to the intellectually lazy majority of the population. Democracy may be good for the citizen, but imposes a heavy drag on the arts.

Samuel Marchbanks, "Diary of a Zoo Visitor," Peterborough Examiner, 19 May, 1945, p. 4.

Marchbanks expresses a similar opinion in regard to the 1945 British election, an event which had been called a triumph for the Common Man. He writes:

> I confess that I find the modern enthusiasm for the Common Man rather hard to follow. I know a lot of Common Men myself and as works of God they are admittedly wonderful; their hearts beat, their digestion turn pie and beef into blood and bone and they defy gravity by walking upright instead of going on all fours; these are marvels in themselves, but I have not found that they imply any genius for government or any which is not given to Uncommon Men....In fact I suspect that the talk about the Common Man is popular cant; in order to get anywhere or be anything a man must still possess some qualities above the ordinary. But talk of the Common Man gives the yahoo element in the population a mighty conceit of itself, which may or may not be a good thing for democracy which, by the way, was the result of some uncommon thinking by some very uncommon men.

Samuel Marchbanks, "Diary of an Overheated Man," Peterborough Examiner, 4 August, 1945, p. 4.

> Naturally I was cheered by the news that he was out of the way and said so. I have never taken stock in that ridiculous cant that one should say nothing but good about the dead.... I will have nothing of such savagery. I grieve when my friends die and when an enemy dies I am glad: if he dies a violent or dishonourable death I am downright delighted.[10]

On one level, this transformation can be seen as a response to the changing circumstances of Davies' professional life. When he began to write for the Examiner, he did so under the extremely onerous burden of being the owner's son. Occupying such a position in the relatively small community of Peterborough could hardly fail to generate considerable public scrutiny.[11] This was particularly true given Davies' natural flamboyance. Under these conditions, it is likely that Davies took on the Marchbanks pseudonym as a means of distancing himself from his family connections. This desire to avoid unnecessary attention may also explain the relatively innocuous uses to which Davies put Marchbanks in his early days. The Marchbanks alias could have provided only slender protection if Davies were to court controversy too vigorously.

Over time, however, the conditions that may have imposed this reticence on Davies naturally dissipated. He and his family became pillars of the community, involving themselves in various projects, perhaps most notably the amateur theatre. No longer faced with a public chary of him, Davies was in a position to take far greater chances. The diary form, and the new Marchbanks it engendered, provided just such an opportunity. Certainly Marchbanks granted Davies a wonderful vehicle to be, as Michael Peterman points out, "cantankerous, outspoken, ribald, sagacious or silly, tailoring his mood and purpose to the situation and occasion."[12]

Ultimately, however, it seems likely that Davies' satiric and polemical motives were complemented by a desire to explore problems of identity and self-understanding. Patricia Monk argues that the central characteristic of Marchbanks is that of ambivalence. Ambivalence, she suggests, not only permeates his attitudes and ideas, but lies at the very core of his nature. There is, in her view, a constant suggestion of illusion in the development of Marchbanks' identity.[13] There can, at least, be little question that Davies was profoundly aware of the tension between authentic and artificial identity and consciously played with these two concepts in his treatment of Marchbanks.

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[10] Samuel Marchbanks, "A Week in the Life of a Delighted Man," Ottawa Citizen, 29 March, 1947, p. 17.

[11] Davies admits that he was resented in the community for a time. Robertson Davies as quoted in Peter Gzowski and Vivian Rakoff, "This Country in the Morning," p. 98.

[12] Michael Peterman, Robertson Davies, p. 17.

Davies created in Marchbanks a character that, although larger than life in many regards, also possesses a relatively high degree of surface realism. While Marchbanks' nature is extreme, his actions are generally rooted in a plausible context. Many of the experiences that he recounts are generic domestic events that are universally accessible. For example, difficulties in dealing with a troublesome furnace, the irritation of wrong numbers and the problems of gardening are typical themes. Marchbanks' verisimilitude is further heightened by the fact that he is clearly a citizen of Southern Ontario. He is constantly attending movies, plays or other functions that are specific to the time and place in which he is writing.

The carefully crafted realism of Marchbanks is, however, often undermined. Patricia Monk notes that, in order to build the desired sense of ambivalence, "Marchbanks must be carefully balanced between a purely and obviously fantastic creation...and the purely factual."[14] This is most often accomplished through taking the commonplace realities of Marchbanks' putative domestic existence and thrusting them into the realm of the absurd.[15] Such juxtapositions of the ridiculous with the mundane appear quite frequently in the diary and are a major source of humour. While the material frequently transcends the bounds of credulity and is unmistakably fictional, Davies intentions are not always so clear. In many instances, his efforts to subvert the realism of Marchbanks are relatively subtle.

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[13] The following discussion of the Marchbanks material shares Monk's general approach. Patricia Monk, The Smaller Infinity, pp. 22-42.

[14] Patricia Monk, The Smaller Infinity, pp. 29-30.

Davies' writing has always been characterized by a certain playfulness and this quality is definitely present in the Marchbanks columns.[16] For example, Marchbanks marital and parental status is quite ambiguous. He is usually depicted as a bachelor who, although frequently confronted with children, is manifestly uncomfortable with them. While their relationship is not completely adversarial, it is certainly strained. Marchbanks' cynicism about human nature is as keenly felt in regard to children as adults. Yet the diary contains occasional references that suggest Marchbanks is, in fact, a parent and that the children with whom he interacts are his own. This is never said expressly, but there are clear indications that his household includes children.

These inconsistencies can, of course, be attributed to causes that have nothing to do with the deliberate creation of confusion as to Marchbanks' identity. Davies was, as discussed earlier, writing columns at a frenetic pace during this period. Given his extraordinarily busy schedule, it is hardly surprising that "errors" might emerge. Indeed, under such conditions it would be expected that the continuity between columns would be less than perfect. Yet it ultimately seems unlikely that these anomalies were simply the random products of the circumstances under which they were composed. While some may have emerged in this way, there does appear to have been a conscious intent to underscore the complex and multi-faceted nature of Marchbanks' identity.

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[15] For example, when Marchbanks begins to play with a yo-yo, it sparks memories of his youthful attempts to become a "theorist" of the art.

> I borrowed her yo-yo and attempted to recapture the skill of my younger days; as I never had any skill whatever with a yo-yo, I suppose I may say that I did so. The truth is, I was a great theorist of the yo-yo, but a poor practitioner....I read all the available literature on the subject; *L'art du Yo-Yo*, by Charles Marchand, *Der Yoyokunst* and *Die Yoyoweltanschauung* by Dr. Herman Wurst, and the *Lives of a Bengal Yoyoist*, by Sir Roger Rattlebotham.(SMA, 44)

[16] There is, for instance, a considerable element of the self-referential in Davies' novels and plays as they frequently contain allusions to characters and situations from his earlier writings.

Perhaps the best evidence of this lies in Davies' exploration of the interplay between himself and his character. Marchbanks sometimes claims that he is being haunted by a double. For example, he remarks that a second Samuel is stealing his work and claiming to be him.[17] The person being alluded to, however, does not appear to be a generic alter ego, but a very specific one: Robertson Davies. Certainly the line between Davies and Marchbanks is blurred to a considerable degree. Indeed, in Marchbanks, Davies created a character that inhabits the netherworld between autobiography and fiction.[18] The diary pieces are filled with specific references that make clear that Davies' life is profoundly intertwined with that of Marchbanks. Some of this material is exaggerated and modified for effect, but much seems to be drawn directly from Davies' life.[19]

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[17] For example, Marchbanks writes:

> A letter today from a reader who is in hospital with a broken leg; he tells me that he has at last discovered who I am. I would not be too sure of that: there are at least two men, I know, who pretend to be Samuel Marchbanks, and as they are my employers I dare not I dare not expose them. I have even seen one of these scoundrels address a meeting at which I was present, pretend to be me! I have even heard the suggestion that Samuel Marchbanks is really a woman.

Samuel Marchbanks, "Diary of Autumn Days, Peterborough Examiner, 29 September, 1945, p. 4.

There is a similar reference in Samuel Marchbanks, "Diary of a Good Furnace Man," Peterborough Examiner, 31 March, 1945, p. 4.

[18] Patricia Monk describes Marchbanks as possessing "the ambivalent status between a real person (Davies himself under a pen name) and a fictitious character." Patricia Monk, The Smaller Infinity, p. 33.

Gordon Roper defines the relationship between Davies and Marchbanks as, "a symbiotic one." He goes on to comment that "Marchbanks' feelings and opinions are those of Robertson Davies - selected, transmuted and dramatized as a verbal performance." Gordon Roper, "Introduction," Samuel Marchbanks' Almanack, p. xi.

Davies' allusions to his personal life range from the relatively accessible to the extremely obscure. Among the most easily identified references are those rooted in Davies' non-journalistic writings. For example, Davies was a frequent participant in the annual Dominion Drama Festival, an event that Marchbanks also generally attended. On at least one occasion, he even appears to claim authorship of a play written by Davies. Marchbanks writes of the 1947 Eastern Ontario Drama Festival that "Among the plays performed was a trifle written by myself, which was discussed afterward with more seriousness than it really deserved."[20] Marchbanks goes on to query "why plays about farm life (including the works of S. Marchbanks) invariably include a character who is crazy, or religious, or both."[21] These would seem to be fairly obvious references to Overlaid, the play that Davies had in competition.[22]

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[19] This was, of course, a phenomenon that emerged only in the diary phase of Marchbanks' career. The earlier columns were, as discussed previously, devoid of a distinctive authorial voice. This included a scrupulous avoidance of anything that might indicate Davies' association with Marchbanks. While these early articles display considerable evidence of the acerbic wit and striking erudition that would come to mark Davies' work, there is nothing specific in their content that would identify Davies as their author.

An interesting example arises in Marchbanks' review of Thank You Twice. The book presents the perceptions of two English children who are sent to the United States because of the war. Their point of arrival in North America was Canada, a country of which they do not speak fondly. Davies reviews the book favourably in the Peterborough Examiner, but notes the enormous animosity that the work has generated in Canada. He comments that one of the very few favourable notices appeared in Saturday Night. This review was written by Davies under his own name, a fact he does not reveal to his Peterborough readers. Samuel Marchbanks, "Tempest in a Teapot," Peterborough Examiner, 20 September 1941, p. 4. Robertson Davies, "How We Look to Our War Guests," Saturday Night, 2 August, 1941, p. 16.

[20] Samuel Marchbanks, "A Week in the Life of a Delighted Man," Ottawa Citizen, 29 March, 1947, p. 17.

[21] Ibid.

[22] Susan Stone-Blackburn notes that Overlaid "was well received, and it was entered in the Eastern Ontario Drama Festival, the regional "play-offs" for the Dominion Drama Festival, held in Kingston early in 1947. Susan Stone-Blackburn, Robertson Davies, Playwright, p. 19.

Davies and Marchbanks also share certain experiences in regard to their publishing histories. In a November 1947 diary entry, Marchbanks acknowledges receiving a copy of the first collection of his columns, The Diary of Samuel Marchbanks.[23] He passes comment on the book's attractive appearance, overall high quality and exorbitant price. More significantly, he also makes reference to an earlier work of his which, despite receiving only tepid public acceptance, he considers of much greater merit. While Marchbanks makes no comment about the content of this unnamed work, the date of its publication roughly coincides with that of Davies' first book, Shakespeare's Boy Actors. Marchbanks writes:

> Poor souls! How much better off they would be if they would concentrate on that Book of Books, in which wisdom, and ineffable solace are to be found - I refer, of course, to the book which I published in 1940, and which nobody bought. It appeared between Munich and the outbreak of the war and these trivial distractions ruined it.[24]

The most striking instance of Davies' use of his own life in the Marchbanks' column, however, occurred after he was diagnosed with Hodgkins' disease.[25] From early November 1947 to the summer of 1948, Marchbanks writes extensively about his various interactions with physicians and their accomplices. Although never revealing the specific nature of the disease, or indeed departing from a largely comic tone, the Marchbanks diary often discusses the course of his treatment. While Marchbanks writes about many aspects of his illness, he is particularly preoccupied with his engagement with medical technology. He writes:

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[23] Samuel Marchbanks, "Diary of a Crypto-Tory," Ottawa Citizen, 29 November, 1947, p. 17.

[24] Ibid.

The date of the publication and the historical information to which he refers are, of course, incongruent. The proper date of publication of the book is 1939. Whether this was a simple error or an attempt to tease his audience is unclear, but the correct year was provided for the passage's inclusion in The Table Talk of Samuel Marchbanks.(TTSM, 236)

Davies appears to have also used the Marchbanks identity as a cover under which to review a published version of one of his plays. For a period following October of 1948, Davies' book reviews were written under his own name and appeared in a column entitled "From the Critic's Notebook." Davies was one of several contributors to the column and authorship was generally signified by the use of initials. The review of Davies' Fortune My Foe was written by S.M., a set of initials that had not previously appeared. While it cannot be definitively stated that Davies was the author, the likelihood seems high. The review is written in Davies' style and, perhaps more importantly, provides no comment on the quality of the play. Beyond providing a general synopsis of its plot, the notice speaks almost exclusively to the theatre in general. Certainly it would fit in with Davies' penchant for literary game playing to subtly alert the audience to his authorship by using the initials of Marchbanks. S. M., "From the Critic's Notebook," Ottawa Citizen, 2 November, 1949, p. 4.

[25] Judith Skelton Grant, Robertson Davies: Man of Myth, p. 253.

> Yesterday I finished the series of treatments which have occupied my time during the last month. "You've been a good patient, Mr. Marchbanks," said the nurse as I climbed off the gridiron; "we've put 124,000,000 velocipede through you and you haven't batted an eyelash."... I said nothing. When one is praised by nurses it is best not to be too enthusiastic. They may like you so much that they insist on further treatment. I silently cursed the Atomic Frier, into which I have been slid like a roasting fowl for a month, and escaped to the cubby-hole where my clothes had been left.[26]

These references are admittedly somewhat obscure, but compared to many others present in the Marchbanks diary the links to Shakespeare's Boy Actors and Davies' own illness are crystal clear.[27] Davies was certainly willing to integrate into the column elements of his personal life that would have been impenetrable to all but his intimates. For example, Marchbanks terms himself a mathematical imbecile. Davies possessed a similar problem. Indeed, he was admitted to Queen's

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[26] Samuel Marchbanks, "Diary of a Half-Dead Man," Peterborough Examiner, 19 June, 1948, p. 4.

[27] Admittedly, for many readers of the Peterborough Examiner such references might not be ambiguous in the least. The modest size of Peterborough and Davies' considerable stature in the community would have conspired to give a public dimension to even his more private matters. Following November, 1946, however, Marchbanks began writing for a national audience as the diary column began to be carried by various other newspapers. Elements that might have been self-evidently autobiographical to a citizen of Peterborough, would not have been immediately recognizable as such to other readers. Indeed, only a person very knowledgeable about Davies' work, or about the Canadian literary scene in general, would have been able to appreciate the book allusion. Although Davies' reputation as a playwright was beginning to grow by the late 1940s, it seems unlikely that his Shakespeare study would have been widely known.

University only as a special student because of this deficiency.[28] Similarly, Marchbanks comments in the Thursday entry of the September 6, 1947 column that it was his "natal day."[29] Since the column ostensibly recounted the events of the previous week, the date that Marchbanks claims as his birthday is 28 August. Davies was born on 28 August, 1913.

Davies also utilized anecdotes from his own past as part of Marchbanks' experience.[30] For example, Marchbanks writes of an unusual encounter with royalty that occurred while he was an actor in England. Marchbanks comments that he was playing Snout in a performance of Mid Summer's Night Dream which the Queen Mother attended.[31] Afterward, she met with the cast and mentioned that she had played the role of Snout as a young woman. While it is unclear whether this happened to Davies - Grant makes no mention of such an episode in her biography - it is not implausible. Certainly there is no doubt that Davies did perform the role of Snout with the Old Vic.[32] On this point, Grant and others are clear.

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[28] Davies acknowledged this fact in many forums. For example, Robertson Davies as quoted in Gordon Roper, "Conversations with Gordon Roper," p. 14 and Ramsay Cook, "Robertson Davies," p. 129.

[29] Samuel Marchbanks, "Those Who Wrong Samuel End Badly," Ottawa Citizen, 6 September, 1947, p. 17.

[30] Davies sometimes attributed to Marchbanks the same personal relationships that he possessed. For example, in an April, 1948 article Marchbanks writes of his friendship with the noted Canadian poet and literary critic, Douglas LePan. Marchbanks is reviewing a collection of LePan's poetry, The Wounded Prince, and mentions that it has been his "privilege to know Douglas Le Pan for 12 years...." Samuel Marchbanks, "Richness and Breadth in Work of Le Pan," Ottawa Citizen, 29 April, 1948, p. 13.

This statement appears to be precise not only in regard to Davies' relationship with LePan, but the length of their friendship. Davies had met LePan when they were both at Oxford in the mid-1930s. Judith Skelton Grant, Robertson Davies: Man of Myth, p. 163.

[31] Samuel Marchbanks, "Delicate Discussion of a Delicate Subject," Ottawa Citizen, 31 May, 1947, p. 17. Davies repeats the story in Samuel Marchbanks, "The Journal of Samuel Marchbanks," Ottawa Citizen, 4 April, 1952, Section 3, p. 6.

[32] Judith Grant, Robertson Davies, p. 15.

Marchbanks also alludes to a past life as an actor in his review of Norman Marshall's The Other Theatre.[33] The book is a brief history of the experimental theatre in Britain and includes photographs of various productions.[34] Marchbanks notes that the tome is well illustrated, even containing a picture of him. He does not indicate to which photograph he is referring, but, once again, there is an association with Davies' theatrical work. One of the photographs captures a scene from an Old Vic production of The Taming of the Shrew.[35] This is a play in which Davies performed. None of the images in the photo appear, at least to an untutored eye, to be unmistakably Davies, but it is entirely possible that he is present.

Marchbanks provides a similar revelation in his discussion of the Ego series of memoirs written by the British theatre critic, James Agate. Marchbanks writes that he was reading Ego 8 and found a quotation from a letter he sent to Agate in 1945.[36] The book contains a letter from a man that Agate describes as "the editor of a Canadian weekly.[37] While Agate misidentifies him slightly (the Examiner is a daily), there can be little question that the correspondent is Robertson Davies. Even beyond the rather definitive reference to a weekly diary, the letter pursues themes that were of perennial interest to Davies. The letter reads:

> If most Canadians do not understand the speech of English actors it is not because that speech is incomprehensible, but because the Common Man in Canada is averse from understanding anybody but his immediate associates, and them only on the most superficial level. The "Diary" which I publish weekly is expressed

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[33] Samuel Marchbanks, "Books for Autumn Reading," Ottawa Citizen, 22 October, 1948, p. 2.

[34] Norman Marshall, The Other Theatre, (London: John Lehmann, 1947).

[35] Ibid., p. 64f.

[36] Samuel Marchbanks, "Samuel Taken to Task for Ottawa Remarks," Ottawa Citizen, 28 June, 1947, p. 17.

[37] James Agate, Ego 8: Continuing the Autobiography of James Agate, (London: George G. Harrap and Co. Ltd., 1948), p. 115.

> with almost unbearable timidity, since vigorous or forthright criticism of the national intelligence is resented with almost hysterical ferocity. Canada suffers from artistic malnutrition: music is the only art which commands respect and general support. There is no theatre except in Toronto and Montreal, and very little there. Few Canadians have seen a play, and few have seen a movie which was not made in Hollywood. There is little film criticism, and what there is addressed to an inexperienced audience. But there is an audience for good English films among the more discerning Canadians: they welcome a relief from the childishness of Hollywood and the prurient-pure, daintily salacious Hays Office attitude towards sex. Fanny by Gaslight is causing some fuss here because the heroine is illegitimate: Canada, you must understand, is a very nice country. No, Canada, does not actively dislike English films: it is just too dumb, as a usual thing, to understand anything which is not thoroughly familiar.[38]

Marchbanks also tells a tale of his university days that may have its roots in Davies' own undergraduate years. Marchbanks recounts falling asleep in a lecture only to leap from the chair when he is suddenly roused from his stupor. When confronted by the professor, he replies that he always listens best with his eyes closed.[39] While the provenance of this anecdote is even more uncertain than the others, the story does not stretch credulity. The instructor in question, Ralph Flenley, appears to have been on staff at the University of Toronto during Davies' time at

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[38] Ibid.
Among Marchbanks' favourite themes are the puritanism of Canadian society and its willingness to use censorship to protect these delicate sensibilities.(Diary, 34, 55-56)

He is particularly scornful of film censors. For example, Marchbanks writes:

> To the movies this evening, and saw yet another of those films in which a young married couple, for no reason which would impress anyone outside Hollywood, see fit to behave as if they were an unmarried couple. By this feeble device it is possible to slip scenes past the Censors' Office - scenes in bedrooms, bathrooms and hotel rooms - which would otherwise be deemed salacious. Why the spectacle of a young unmarried woman brushing her teeth should be considered inflammatory and lewd, whereas the same scene is merely cosy and chummy when she is married, I cannot understand, but such is the power of the wedding ring to anaesthetize and insulate the passions according to the Censors.(Diary, 32)

[39] Samuel Marchbanks, "Diary of a Sleepy Man," Peterborough Examiner, 11 November, 1944, p. 4.

Queen's.[40] Given the relative proximity of the two universities, it hardly seems improbable that Davies could have had occasion to hear Flenley lecture.[41]

The presence of such elaborate interplay between Davies' life and that of his literary creation has naturally lent itself to some highly psychological interpretations. Indeed, some have attributed Jungian dimensions to Marchbanks. Gordon Roper, for example, refers to Marchbanks as a "persona."[42] For her part, Patricia Monk identifies him as a manifestation of Davies' "shadow".[43] While such views may be somewhat extreme, there can be little doubt that the theme of personal identity is frequently addressed in the Marchbanks diary. Even Michael Peterman, a firm critic of the archetypal interpretation of Marchbanks, acknowledges as much.[44] He comments that the diary contains "a firm residue of selfhood, a clear-visioned commitment to the sovereignty of self that provides a foundation for every observation and opinion."[45]

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[40] The Flenley entry in the 1941 edition of the Directory of American Scholars indicates that he had been at the University of Toronto since 1920. Jacques Cattell, ed. Directory of American Scholars: A Biographical Directory, (Lancaster Pa.: Science Press Printing Company, 1942), p. 270.

[41] Moreover, Davies repeats the story almost verbatim in a Marchbanks column only a few months later, a fact that might suggest that the story was not a spontaneous creation of his imagination. In the initial version, Marchbanks is listening to Professor Flenley lecture on the French Revolution. Suddenly Marchbanks leaps from chair having been roused from a dream about Greta Garbo. He tells the instructor that he always listens best with his eyes closed. Marchbanks then remarks that, in hindsight, a better riposte would have been "Concentration always makes me jump." Samuel Marchbanks, "Diary of a Sleepy Man," p. 4.

He later tells a slightly different account. Marchbanks writes:

> The incident reminded me of a shameful evening in my own life when I went sound asleep while Prof. Ralph Flenley was explaining some obscure aspect of the Napoleonic Wars; he was not pleased when I slept, but he was positively affronted when I woke with a violent start and an audible cry. I hastily recovered myself and tried to look like a victim of mild epilepsy, but I think he suspected that I was a vulgar fellow who cared nothing for the Napoleonic wars.

Samuel Marchbanks, "Diary of a Quick Pickler," Peterborough Examiner, 15 September, 1945, p. 4.

[42] Gordon Roper, "Introduction," Samuel Marchbanks' Almanack, p. xi.

[43] She argues that in creating Marchbanks, Davies is not developing a persona, but stripping away the mask and manifesting the negative dimensions of his own personality. Patricia Monk, The Smaller Infinity, p. 37.

Moreover, the diary pieces often contain explicit references that reflect a vision of identity reminiscent of the Jungian self-persona dichotomy. In a 1944 article, Marchbanks comments about the wholly synthetic nature of a man's public identity. He argues that an individual has no fixed character, but is simply the sum of the innumerable images that he projects on those around him. According to Marchbanks, "most of what a man thinks of as his character is sham and shell."[46] He later expresses the belief that authentic identity does exist beneath such images, but that the search is enormously complex.

> Every man and woman is a mystery, built like those Chinese puzzles which consist of one box inside another, so that ten or twelve boxes have to be opened before the final solution is found. Not more than two or three people have ever penetrated beyond my outside box, and there are not many people whom I have explored further. If anyone imagines that being on first-name terms with somebody magically strips away all the boxes and reveals the inner treasure, he

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[44] Peterman views the elements of self-revelation in the diary as too limited and specialized to be understood in this way. He suggests that Monk, in particular, has overstated the importance of identity issues in order to fit the Marchbanks material into her overarching Jungian thesis. Michael Peterman, Robertson Davies, pp. 17-34.

[45] Ibid., p. 21.

[46] Marchbanks writes:

> But it is a plain fact that no man has a fixed and immutable character: he exists as his wife sees him, and as his children see him, and as everyone he knows sees him, but all the images are different; he also exists as he sees himself, which differs markedly from any other image of him; and doubtless God sees him as he really is, in a synthesis of all the images, which must give God many a laugh and many a twinge of pain. But most of what a man thinks of his character is sham and shell.

Samuel Marchbanks, "Diary of Christmas Preparation," Peterborough Examiner, 25 November, 1944, p. 4.

still has a great deal to learn about human nature.[47]

Davies gives voice to a similar model of human identity in Fortune My Foe. Chilly Jim is a barkeep and self-educated philosopher who expounds freely on the difficulties inherent in understanding the true nature of an individual. For Chilly, like Marchbanks, what a man reveals to the world displays nothing of his essence. Indeed, he suggests that appearance and reality are directly antagonistic. He comments that "when you want to know what a man is, imagine the opposite of what he seems, that'll give you the key of his character."(FF, 78) He also follows Marchbanks in using the metaphor of the Chinese boxes to explain the complexity of human identity. When told that he would make an interesting character in a book, he replies:

> My external man, sure, that's easy. Any fool with eyes in his head can describe Chilly Jim. But is that what makes me a character? Nope. It's the soul that makes what we call character. And do you know what the soul is? Of course you don't, but I'm going to tell you. You've seen those Chinese boxes that fit one inside another, so that every box you open contains a new box? The soul is like that, made by the Supreme Chinaman of creation - boxes that diminish until, in the last box of all is the tiny seed that makes one a living thing. Open the boxes and lay 'em aside until personality has gone, and even the disguise that makes a man a man instead of a woman is gone, and there will still be a hundred boxes to open. And you talk about putting me in a book! You might fumble a little with the lock of the first box; you might even get a peek under the lid, but what good would it do you?(FF, 59)

This complex, multi-tiered vision of the psyche obviously carries aspects of the Jungian model. Particularly compelling is the connotation of the persona implicit in the discussion of the artificial, external man. Moreover, Fortune My Foe appears to be concerned with the broader question of the competing pressures of internal and external modes of adaptation. This theme is partially reflected in the dilemma faced by Franz Szabo in recreating his marionette theatre in Canada. Szabo is forced to choose between the collective Canadian indifference to cultural matters and his inner imperative to pursue his art. Even more striking, however, are the pressures facing another character in the play, Nicholas Hayward.

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[47] Samuel Marchbanks, "Diary of a Homeless Wanderer," Peterborough Examiner, 17 February, 1945, p. 4.

Hayward, a professor of English, is a young man profoundly frustrated by his material and social position. He is in love with a young woman and wishes to marry her, but his inadequate salary and limited prospects for promotion make this goal unattainable. Exacerbating Hayward's sense of alienation is that he feels unappreciated in Canada, a country that is as unresponsive to scholarship as it is to the arts. The obvious solution is for him to leave Canada and take up a more lucrative and respected position in the United States.[48] In order to do so, however, he would be forced to compromise the fundamental demands of his own nature, something that he is ultimately unable to do.

For Nicholas, the only transformations that possess true value are those which emerge from within the individual. He makes this point during a debate with Ursala Simonds, a friend of his inamorata. Simonds, like the recreation experts, is an ideologue who wishes Szabo to act as a propagandist for her cause. In her case, however, the agenda is political rather than social. Simonds, a self-proclaimed advocate of "advanced" views, speaks of the decay of the old order and the inevitable march towards world revolution.(FF 57, 72) Nicholas, however, denies that real progress is, on a collective plane, possible. He comments:

> There is no such thing as progress; there is only change. The highest in life is always there for those who want it, but not many of us want it. The only revolutions that make any real difference to the world are revolutions in the heart of individual men.(FF, 73)

The imperatives of internal and external adaptation can also be seen in works that reflect the Eros-Thanatos dichotomy. For example, the interplay of competing forces in Eros at Breakfast can certainly be seen in this light. While the Eros-Thanatos tension is clearly of primary import, a broader interpretation is entirely plausible. Aristophontes, the representative of the intellect, reacts negatively to P.S.'s incipient romance largely on the grounds that it would impair his ability to cope with the demands of material life. For Aristophontes, all the affair could mean is "neglected studies, idling, day dreaming, and late nights."(Eros 20)[49]

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[48] "I don't particularly hanker for an American job, but I hanker for a little honour and a little money. These are things which Canada gives her scholars with the utmost reluctance, and usually when they are near death."(FF, 15)

The play Overlaid presents a similar situation. Ethel's pragmatic nature is ultimately founded on her desire to protect her position within the community. In exhorting Pop to pay for the headstone, she plays heavily on the fact that both she and her mother have been distinguished personages within the town. Ethel urges Pop to find solace in similar goals, but Pop will have none of her arguments. He tells her that he has had "a bellyful o' duty" and wants something more substantial than the achievement of social respectability and the observance of public responsibilities. Pop seeks only to feed his soul, his inner man, something that the town and the demands of its unrelenting practicality have done nothing to assist.

King Phoenix might also be viewed in this light. Cole is certainly a man of Eros, but he can equally be seen as unduly concerned with serving his own needs. While he is clearly depicted as a benevolent ruler, there is some indication that Cadno's call for change is not entirely unwarranted. Cole's sense of his own value, and indeed of his own immortality, have isolated him from the needs of his community. On the other hand, Leolin is clearly obsessed with matters of duty. Early in the play, he comments that "Life's greatest duty is to know what is expected of us and to do it without hesitation."(KP, 142) Helena identifies a similar predisposition, telling him that he is "too fat with honour and duty and self-esteem."(KP, 176)

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[49] Patricia Morley describes Eros at Breakfast as "an earlier, cruder form of the Jungian theories" that matured in later works. Patricia Morley, Robertson Davies, p. 57.

Susan Stone-Blackburn notes that its:

> resolute subjection of the intellect to the other elements of the personality in the play suggests the source of Davies's fascination with the Jungian theme: his own sense of the importance of emotion and intuition in a rational age which tends to stake everything on intellect.

Susan Stone-Blackburn, Robertson Davies, Playwright, p. 30.

Perhaps his most explicit discussion of this theme occurs in At My Heart's Core. The action of the play occurs in an Upper Canadian homestead during the Rebellion of 1837. Two sisters, Catherine Parr-Traill and Susanna Moodie, gather at the home of a neighbour, Frances Stewart. Visiting the Stewart residence at the same time is another neighbour, Edwin Cantwell. Like the three women, Cantwell is an emigrant from Great Britain, but their shared heritage had not won him the social notice of the women. Ostensibly bitter at the slight, Cantwell seizes the opportunity to prey upon their psychological vulnerability. He does so by, in his words, simply saying "what lay in [their] hearts."[50]

In so doing, he places the demands of external adaptation and of personal development in stark relief. The women had sacrificed much of what was dearest to themselves in making the journey to Canada. Mrs. Stewart abandoned a glamorous and fashionable life in Ireland. Moodie and Parr-Traill gave up the opportunity to develop their gifts as writers and naturalists. Overwhelmed by the sacrifice, they deny the value of these aspects of themselves and doggedly take refuge in the duties imposed by pioneer society. Under Cantwell's gifted interrogation, however, the truths that lay at the heart's core are brought to consciousness.

For Jung, of course, this sort of situation carries enormous psychological risks. The denial or diminution of values that are integral to the individual inevitably brings with it dire consequences. This certainly appears to be the case in At My Heart's Core. Cantwell tells the women that "I have spoken your unacknowledged feelings; they will never be without a voice again."(AMHC, 62) Since he is seeking revenge, it seems likely that the emotions he has chosen to unleash are potent ones. Davies certainly seems to feel this way. In writing the Introduction to a 1991 edition of the play, he notes that: "These are not trivial discontents. They have to be faced and conquered if they are not to destroy the life that has been chosen."[51]

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[50] Robertson Davies, At My Heart's Core, p 61. Hereafter cited as AMHC.

The pathological nature of undue efforts to protect the primacy of reason and external adaptation is also hinted at in Overlaid and Eros at Breakfast. Pop is quite explicit in stating that the demands of individual nature cannot be ignored with impunity. He tells Ethel that emotional understimulation lay at the heart of her headaches and her mother's madness (Over, 100) Eros also suggests that an imbalance of adaptive interest can carry with it psychological crisis. One of the representatives of the solar plexus, Chremes, is explicit in his critique of unbridled rationalism. He comments:

> Do you want us to destroy you Aristophontes? This often happens, you know, when the Intelligence becomes too overbearing toward the other departments. Sometimes it means disease, and sometimes madness, but it always means destruction.(Eros, 25)

II

It seems clear, therefore, that there are striking parallels between ideas put forward by Davies in his early writings and those of Carl Jung. The Marchbanks material, and in particular the diary segments, often reflect a model of human personality that is complex and multi-tiered. Indeed, there are references, both explicit and subtle, that suggest an awareness of a psychic duality between public and personal identity. This dichotomy is explored in even greater depth in Davies' early plays. Many of these works exhibit a pronounced concern with the tension between the demands placed on the individual by society and those that emerge from within. For those characters who cannot acknowledge and accommodate these personal imperatives, the consequence is psychological crisis.

There is obviously much in this general model of human personality that resonates with the Jungian concepts of individuation and the self. This association is further strengthened by Davies' recommendations as to how emotional and psychological disintegration can be forestalled. While Davies' writings often celebrate characters who vigorously assert their individuality, this validation is not unconditional. There is also a sense in Davies' early plays that an untrammelled individualism is unhealthy and, ultimately, even untenable. The key lies not in the dominance of the personal over the collective, but in reconciling these competing interests. They must, in short, be kept in a state of equilibrium.

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[51] Robertson Davies, "Introduction," Two Plays: At My Heart's Core and Overlaid, p. 9.

Certainly most of Davies' early works do not address the theme of psychological balance, but there are two notable exceptions. For example, the prescription for balance seems to be implicit in At the Gates of Righteousness.[52] The one-act play provides a humorous discussion of the powerful and inevitable allure of social convention. Set in the camp of the Balmer gang, a group of Upper Canadian highwaymen, the play begins with the unexpected arrival of a young couple. The boy, Fingal MacEachern, was, in his own words, in "revolt against Society" and sought out the gang in hopes of finding a group of kindred spirits. What he discovers is a collection of thoroughly conventional folk who are aghast when confronted with his views.

MacEachern speaks with great passion about the intolerable burden that religion, commerce, filial piety and numerous other socially-imposed values place on humanity. His hosts, however, see nothing wrong with such institutions and ideals. Although their professions demand the rejection of certain social mores, Balmer and his cohort do not see themselves in the role of iconoclasts. Indeed, far from being antagonistic to social convention, they are staunch defenders of traditional values. There is, in fact, nothing they would like better than to carve out a place for themselves in respectable society. Balmer comments:

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[52] Robertson Davies, At the Gates of Righteousness, in Eros at Breakfast and Other Plays, (Toronto: Clarke, Irwin, & Co., 1949), pp. 105-129. Hereafter cited as GR.

> You seem to think that because I - and Effie and Ronnie and Angus - have been prominent in one or two misunderstandings with banks and stage-coaches, we are a pack of unnatural scoundrels and enemies of society. Boy, we may have our little quarrels with individuals, but society is as sound as a bell.(GR, 122)

The need to balance obligations to community and self is expressed with even greater clarity in King Phoenix. Leolin, as discussed earlier, is extraordinarily concerned with his public responsibilities. When Cadno sees political advantage in disposing of Leolin, he claims that the gods have chosen the young man to be a ritual sacrifice. Leolin is aware of Cadno's duplicity, but his sense of duty is such that he initially accepts the order with equanimity. Under the tutelage of Helena, however, he comes to realize that devotion only to the demands of others is insufficient. While he never wholly abandons his sense of collective obligation, or even his willingness to be sacrificed, he comes to understand that this impulse must be tempered.

Leolin had begun, in his words, "to know my own heart."(KP, 181) Cole comes to a similar psychological epiphany, but the transformation it engenders occurs in the opposite direction. Whereas Leolin possesses a powerful sense of the importance of communal interest, Cole is moved only by the imperatives of his own nature. He comments in reply to Leolin's defense of duty that, "None of us understand one another, half the time. We are born alone and die alone, and we live alone more than most of us ever know."(KP, 143) He is essentially a narcissist whose primary aim is the satisfaction of his varied and voracious appetites. Yet Cole ultimately accepts the fact that he is not immune from the laws that affect other men.(KP, 165). He dies happily, knowing that in sacrificing himself he serves the best interests of the community.

Once again, there is not a complete abdication of his primary orientation, merely a recognition of the need for balance. Moreover, the play contains images that possess strong associations with wholeness. For example, in preparing for the ceremony that ultimately leads to his death, Cole's face is painted so as to appear like the sun. The reference is intriguing in that the sun carries, among its various symbolic meanings, connotations of totality and unity. The sun is, in fact, an archetype of the self.[53] These images, and the reconciliation of psychic polarities experienced by Leolin and Cole, are thus highly suggestive of Jung's concept of individuation. According to Michael Peterman:

> The importance of King Phoenix lies in its forthright declaration of healthy selfhood. Aligning himself closely to Cole, Davies presents him as an ideal of emotional greatness and psychological wholeness. He is the godlike, complete man, alive to the mysteries and wonders of life. He values the natural world, lives heartily into old age, is never busy, deplores halfway measures, and scorns mixed motives. His world is a kind of Eden that Cadno, "the dark and glowering man," will inevitably infect. Cole, however, remains above it all, interested in inner realities rather than outer forms.[54]

Given such strong parallels between Davies' early work and individuation, it is tempting to suggest that they reflect a direct and conscious Jungian influence. Certainly there can be no doubt that Davies had enjoyed at least some exposure to Jung's ideas. References to extraversion and introversion punctuate his book reviews and diary entries extending back as far as late 1941.[55] In October of that year two articles appeared which discuss the question of extraversion and introversion. One of the pieces does not acknowledge the Jungian provenance of these ideas, but the other does.[56] Later in 1941, Davies again discussed Jung's theories, this time in relation to the national psychology of Germany.[57]

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[53] Jung describes the sun as a "classical symbol for the unity and divinity of the self. C. G. Jung. Psychology and Alchemy, p. 80.

[54] Michael Peterman, Robertson Davies, p. 55.

Although she does not directly acknowledge a Jungian dimension to the play, Stone-Blackburn's analysis hints at such a connection. Susan Stone-Blackburn, Robertson Davies, Playwright, p. 43.

[55] For a fuller discussion of the concepts of extraversion and introversion, please see pages 68-70.

[56] Samuel Marchbanks, "And Which Kind are You?" Peterborough Examiner, 2 October, 1941, p. 4. Robertson Davies, "Good and Bad Psychology," Saturday Night, 4 October, 1941, p. 21. It is the second article that contains the Jung references.

Moreover, these earliest references appear to indicate that, even at this stage, Davies' possessed a certain respect for analytic psychology. While clearly not yet a disciple of Jung, he was by no means wholly dismissive of his ideas. When reviewing a popular study of Jung's psychological types, Davies comments that his "psychology is difficult to swallow whole."[58] Despite these reservations, however, Davies believed that the book's Jungian foundation provided it credibility. He notes that the author is "a follower of Jung, and as such is entitled to respectful consideration."[59] Davies' positive view of Jung is reflected less ambiguously in his discussion of the German psyche. Davies introduces Jung as a "great authority" who is "recognized as one of the greatest living psychologists."[60]

Despite the presence of these references, positing a direct Jungian influence on Davies' early work is highly problematic. While Davies was obviously aware of Jung's theories, there is insufficient evidence to suggest that he consciously integrated them into his literary creations. These early plays simply do not contain the unconditional endorsement of analytic psychology that might justify such a conclusion. Admittedly, this fact is not completely damning since even Davies' later works rarely provide direct confirmation as to their Jungian sources. Nonetheless, the references to Jung in Davies' essays and book reviews of the 1940s are so sparse, and the opinion they reflect so mixed, that it seems unlikely that the tenets of analytic psychology would figure prominently in his non-journalistic work.[61]

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[57] Samuel Marchbanks, "Adolph Hitler is Germany's Witch Doctor," Peterborough Examiner, 2 December, 1941, p. 4.

[58] Robertson Davies, "Good and Bad Psychology," p. 4.

[59] Ibid.

Davies writes that "this book is an admirable exposition of one aspect of psychological truth, and as such I am prepared to recommend it warmly."

[60] Samuel Marchbanks, "Adolph Hitler is Germany's Witch Doctor," p. 4.

It appears, therefore, that the links that exist between Jungian thought and some of Davies' early work are not a function of specific knowledge, but of the convergence of similar intellectual orientations. This appears to be the conclusion reached by Michael Peterman. While he is firm in the conviction that King Phoenix possesses a strong individuational resonance, he also makes clear that the play prefigures, rather than reflects, Davies' interest in Jung. There is no question in his mind that, despite the precise parallels to individuation contained within it, the composition of King Phoenix pre-dates Davies' formal introduction to Jungian psychology. He writes:

> Years before Davies began to take an interest in Carl Jung's writings, he created in King Cole an image of the individuated being he most admired. To read *King Phoenix* today is, thus, to see in outline a pattern for the more complex expressions of individuation Davies would later celebrate and to consider Davies' first sustained attempt (excepting *The King Who Could Not Dream*) to work with mythology and archetypal pattern.[62]

The argument implicit in this statement is similar to a more fully developed thesis articulated by Patricia Monk. Monk, as discussed earlier, somewhat downplays Jung's direct influence on Davies, often attributing apparent connections between their ideas to, what she terms, affinity. Monk argues that even before Davies had become fully familiar with Jungian theories, he already possessed an innate predisposition to them. She comments that "It might be said of [Davies] at this time that, although his conscious preference is for Freud, his soul is naturally Jungian."[63] Monk makes this argument with particular vigour in regard to the Marchbanks material. She sees the model of identity presented through the character of Marchbanks as possessing Jungian parallels, but doubts that Davies consciously created such links.

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[61] In one column Marchbanks uses Jung as a source of humour. Marchbanks writes:

> Dr. Carl Jung once assured me that all bees suffer from a sense of inferiority, and produce honey in order to make themselves important in the eyes of the rest of creation.

Samuel Marchbanks, "Diary of a Tea Drinker," 10 June, 1944, p. 4.

[62] Michael Peterman, Robertson Davies, p. 55.

[63] Patricia Monk, The Smaller Infinity, p. 9.

In Monk's opinion, the Jungian aspects of Marchbanks are, in large part, simply reflections of Davies' unconscious mind.[64] More specifically, she views Marchbanks as a spontaneous manifestation of Davies' shadow. This is not to suggest, however, that Monk views Davies as wholly unaware of the nature of his creation. On the contrary, she presents Marchbanks as the product of an engagement between the shadow and the ego in which the latter exercises final control.[65] Nonetheless, her interpretation grants the shadow a striking degree of autonomy within the creative process. Indeed, she suggest that Davies' artistic consciousness is sometimes overwhelmed.

> The effect of ego-control is to produce a state of tension: there is a continual opposition between the thrusting energy of the shadow and the resistance of the ego as it restricts this energy to selected levels and to the pursuit of selected aims.... Because the energy of the shadow is allowed so much free play within the diary, however, and because his effectiveness is partly on an unconscious level, Samuel Marchbanks becomes disturbingly powerful. He seems, in fact, more powerful than his creator.[66]

The argument that Davies' Jungian attributes are the product of subconscious processes is undoubtedly overstated. There is, however, much to recommend the more modest thesis that the initial source of Davies' "Jungian" ideas was not analytic psychology. It is entirely plausible to suggest that Davies developed beliefs similar to those held by Jung in relative isolation from him. Davies has noted that many of Freud's ideas were anticipated by poets and other artists and this is clearly also true for Jung.[67] Jung drew from a wide variety of sources in formulating his theories and it is evident that the young Davies explored many of the same intellectual avenues. For example, Goethe's Faust, a work of enormous importance to Jung, was a favourite of Davies.

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[64] Ibid., p. 27-28.

[65] Ibid., p. 39.

[66] Ibid.

Davies' early work certainly appears to contain images that have Jungian resonance, but no specific Jungian root. This trait is perhaps most evident in a scene from King Phoenix in which oak trees speak to King Cole, urging him to rouse himself from his dream-like existence.(KP, 146) From a Jungian perspective, the oak reference could have tremendous significance. Trees, as discussed earlier, are symbols of the self and Jung identifies the oak as perhaps the most important of the type.[68] Nonetheless, it seems likely that Davies' choice of the oak was not a function of a nascent Jungian sensibility, but of an independently developed knowledge of myth. The oak is also sacred in Druid lore, a fact with which Davies was already familiar in 1941.[69]

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[67] Davies comments:

> Psychology and literature are never far apart, and many works of greater or lesser significance during the 19th century made it clear that what Freud had encountered in the consulting-room, writers had observed and understood intuitively in their work; Henry James and Henrik Ibsen are but two names far down on a list which counts Byron, Stendahl, Balzac and Flaubert among its number.

Robertson Davies, The Mirror of Nature: The Alexander Lectures 1982, (Toronto: University of Toronto Press, 1983), pp. 28-29.

During the 1950s, Davies cited remarks made by Thomas Mann at Freud's 80th birthday party. Mann noted that psychoanalysis is simply a scientific approach to truths which artists had understood in their own way for centuries. Robertson Davies, "The Couch - Ouch!," Saturday Night, 19 March 1955, p. 14. Davies also alluded to these comments in "The Explorer of the Unconscious," Saturday Night, 20 February, 1954, p. 19.

[68] Jung writes:

> The mighty oak is proverbially the king of the forest. Hence it represents a central figure among the contents of the unconscious, possessing personality in the most marked degree. It is the prototype of the self, a symbol of the source and goal of the individuation process. The oak stands for the still unconscious core of the personality, the plant symbolism indicating a state of deep unconsciousness.

C. G. Jung, "The Spirit Mercurius," p. 194.

[69] Davies mentions this point in Samuel Marchbanks, "The Druids Come to Canada," Peterborough Examiner, 1 November, 1941, p. 4.

Davies acknowledged that he had always possessed a intellectual predisposition toward psychoanalytic theory. He comments that he was drawn to Freud "because he seemed to find answers to question which I had asked, and to confirm things which I had dimly suspected."[70] Later he experienced the same phenomenon when he read Jung.[71] Indeed, Davies suggests that his sense of immediate connection was even stronger in regard to Jung than Freud. He comments that he found that Jung was a man "with whom I had far more basic sympathy."[72] Davies attributes this to the fact that Jung's background had much in common with his own.

> Freud was an extraordinarily brilliant and very, very successful young man - the darling of his doting mother - who had always led a city life. Jung had led much more the kind of life I myself had - going to country schools, living with country children, knowing country things....[73]

Nevertheless, the question remains as to when this unconscious affinity becomes transformed into the explicit use of Jungian material that is so clearly at work in Davies' later fiction. The issue is obviously a complex one, and this is perhaps reflected in the rather limited conclusions that have been drawn by scholars. Even the most sophisticated and thorough study of the Jung-Davies nexus, Monk's The Smaller Infinity, is somewhat ambiguous as to when Davies' unconscious Jungianism was superseded by a conscious usage. Admittedly, this is not an issue of pressing concern to her. Her goal is to identify points of affinity between Jung and Davies rather than to analyze their precise genesis. Nonetheless, her failure to speak substantively on the issue also seems to be the product of uncertainty.

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[70] Elisabeth Sifton, "The Art of Fiction," p. 55.

[71] Robertson Davies as quoted in Silver Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," p. 77.

[72] Elisabeth Sifton, "The Art of Fiction," p. 55.

[73] Robertson Davies as quoted in Silver Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," p. 78. The Sifton interview possesses a similar comment on their common rural background.

> I could understand his sort of world-view, and the ethical background of his thinking, more readily. Also, his disposition to regard myth and feeling as feeding life and springing from life, as well as being a constant source of reference and refreshment in the living of life, seemed to me to be wonderfully enriching.

Elisabeth Sifton, "The Art of Fiction," p. 55.

Even those writers who directly address the question tend to speak only in general terms. The conventional wisdom appears to loosely date the event as occurring in the mid-1950s. Patricia Morley writes only of a shift in Davies' drama that occurs in the 1940s and 1950s, but hints that the plays of the mid-1950s are of special significance. She comments that his theatrical work of this period uses "sophisticated Jungian concepts."[74] Judith Grant, despite taking a somewhat ambivalent position in her first book on Davies, also seems to share this basic chronology.[75] For

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[74] Morley writes that Davies' plays:

> move, through the forties and fifties, from a more external to a more internal focus. His early interest in Freudian psychoanalytic theory, and his increasing interest in the writings of Carl Jung, directed the movement. His plays move from the relatively simplistic idea of the multiplicity of the human personality found in *Eros at Breakfast* to the sophisticated Jungian concepts which underlie *Hunting Stuart* and *General Confession.*

Patricia Morley, Robertson Davies, p. 2.

[75] In her recent biography of Davies, Grant asserts that Davies began reading Jung in 1953. She writes:

> The first Jung he read was *A Modern Man in Search of a Soul* in 1953, followed by *The Practice of Psychotherapy* in 1954, *Two Essays on Analytic Psychology* in 1955 and *Symbols of Transformation* in 1956. After that he acquired and read the balance of the great Bollingen translation of Jung's works (1953-1973) more or less as it was published.

Judith Skelton Grant, Robertson Davies: Man of Myth, pp. 349-350.

Her earlier Davies study, however, is much less definitive. Early in the book Grant writes of the relative influence of Freud and Jung on Davies, saying that, "the first [is] important to his work until the mid-fifties, the second influential from that time forward." Judith Skelton Grant, Robertson Davies, pp. 23.

Less than twenty pages later she refines this position, suggesting that it is only in the late-50s that Jung becomes important. She writes that:

> it is impossible to explore Davies' extensive use of Jung here, but it is possible to establish guideposts. Since the late fifties Davies has so steeped himself in Jung's ideas, that he has assimilated many nuances of Jung's thought.

Ibid., p. 42.

Grant goes even further in the footnote to this passage, adamantly asserting that there is no Jungian element in his work until 1958. Indeed, she directly challenges those who posit that his part, Michael Peterman is explicit in asserting the importance of the mid-1950s in Davies' Jungian evolution.[76]

This conventional chronology has considerable merit as Davies' attitude to Jung does appear to undergo a significant modification during the mid-1950s. While Davies still exhibits a preference for Freud during this period, the name of Jung had already begun to figure more prominently in his non-fiction writing.[77] Many of his journalistic pieces demonstrated Jungian tendencies. For example, in replying to criticism about the immorality of one of his plays, he writes of the danger of psychological imbalance and "one-sidedness."[78] Davies' apparent Jungian

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Davies' earlier writings possess a Jungian dimension. She writes that:

> Before 1958 Davies uses Freud as his primary psychological tool, so that those who feel Davies deliberately used Jungian concepts in Hunting Stuart or other early works should reconsider.

Ibid., 53.

[76] Michael Peterman, Robertson Davies, p. 15.

[77] In his review of a 1954 edition of the Freud-Fliess correspondence edited by Marie Bonaparte, Anna Freud and Ernst Kris, Davies writes:

> I do not think that anyone will be able to assert that Jung or Adler, or any other father of a school of psychology is a man comparable to Freud in respect of courage, integrity and fruitful intuition.

Robertson Davies, "Letters of a Cheerful Adventurer," p. 25.

Davies expresses similar reservations about the strength of Jung's character in his review of the Jones biography of Freud. In comparing Jung and Jones he finds the former wanting.

> He [Jones] has Urbanity, as his treatment of the defection of Jung and Adler from the Freudian school of psychoanalysis shows; he is generous to a fault. Compare what he writes with Jung's cranky, self-justifying account of his break with Freud, and we soon see which is the greater man.

Robertson Davies, "A Forward Look," p. 21.

Yet Davies was also willing to accept the importance of Jung. For example, in a 1956 review he queries why the author in question did not discuss the work of Jung. Davies writes:

> It is always easy to go through a book and find strange omissions. For instance, Mr. Barnhart has an excellent article on Freud, but nothing about Jung: yet who is to say that Jung has not had a strong influence on contemporary literature, certainly less than Freud's but substantial nonetheless?

Robertson Davies, "Moderate and Middlebrow," Saturday Night, 14 April, 1956, p. 25.

[78] Robertson Davies, "Letter to "Showbusiness," by Herbert Whitaker," Toronto Globe & Mail, 5 December, 1955, p. 15.

orientation is particularly evident in a discussion of the work of Aldous Huxley. Davies writes:

> "Personality" means simply the externals of Self, and for many people Self has little existence apart from "personality." But there have always been people who knew that "personality" was a shell and that Self in the deeper sense was the reality....Huxley's later work has been a plea to mankind to recognize the perishability, and the essential triviality, of all the externals of daily life and of "personality;" and the infinite preciousness and imperishability of that essential Self which yearns to be united with the not-Self.[79]

Nonetheless, it seems likely that Davies had begun to consciously integrate Jungian elements into his novels and plays somewhat earlier than the mid-1950s. While this period is a watershed in regard to Davies' explicit embrace of Jung, there is evidence that analytic psychology had begun to make its mark on his work somewhat earlier. It certainly appears that Davies had begun to seriously study Jung before the mid-1950s. Davies commented in several forums that his reading of Jung commenced at the very beginning of the decade.[80] Moreover, an examination of

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[79] Robertson Davies, "The Questers," Saturday Night, 1 May, 1954, p. 31.

[80] Susan Stone-Blackburn comments that in her conversations with Davies the earliest date he put forward in regard to his first reading of Jung was "about 1950." Susan Stone-Blackburn, Robertson Davies, Playwright, p. 236.

It is this date that seems most consistent with the information that Davies provided in other forums. For example, in a 1973 interview he commented that before writing Fifth Business, he had been working on his study of Jung for about twenty years. Since Fifth Business was published in 1970, this would place the starting date at 1950 or even before. Robertson Davies as quoted in Renee Hetherington and Gabriel Kampf, "Acta Interviews Robertson Davies," p. 122.

He hints at a similar chronology in his introduction to a published version of a speech that he gave to various Jungian organizations. Davies notes in this preamble that he is frequently asked why he has devoted so much time and energy to the study of Jung over the last twenty-five years. Given that the collection in which this speech appears, One Half of Robertson Davies, has a 1977 publication date, Davies seems to be indicating a date of origin some time in the early 1950s. This is suggested yet again in an 1981 article in which Davies writes that he has "studied and puzzled over [Jung] for something like thirty years." Robertson Davies, "Jung and the Theatre," p. 143 and "A Rake for Reading," p. 17.

While the years 1950 or 1951 appear to be the most plausible candidates, there are at least two sources that suggest that Davies began reading Jung somewhat earlier. For example, in an 8 October, 1994 article, Val Ross presents Davies as having begun his study of Jung's writings in the 1930s. The remark is intriguing given the Jungian affinities that many of Davies' early plays appear to possess. Although his writings of the 1940s do not definitively affirm such a time frame, neither do they definitively preclude it. Certainly the nature of plays such as King Phoenix are not incompatible with a substantial knowledge of analytic psychology. Val Ross, "Davies casts a

Davies' writings from this period suggests that his reading of Jung had an almost instantaneous impact on his fiction. Davies' work from the early 1950s appears to possess very strong Jungian elements.

This is true even of the very first of Davies' literary creations of the 1950s, Tempest-Tost. Published in 1951, this initial instalment of the Salterton trilogy was composed during a very early stage of Davies' serious study of analytic psychology, yet the novel possesses several suggestive elements. Like many of Davies' previous works, it demonstrates a considerable interest in the process of self-analysis and the development of individual identity. Tempest-Tost, however, addresses these matters with a coherence and sophistication that, while not constituting a complete reorientation of Davies' thought, does appear to reflect specifically Jungian insights.

Whatever the nature of its own Jungian credentials, Tempest-Tost clearly does stand at the threshold of a quarter-century of ever-increasing interest in analytic psychology on Davies' part. The two subsequent Salterton novels and the pair of plays he wrote at mid-decade all possess even more definitive Jungian characteristics. Indeed, by the early 1960s Davies' non-fiction writings are permeated with laudatory comments about Jung and his theories. Davies' literary assimilation of Jungian ideas, however, was not to reach its peak until a decade later. It is only

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cunning spell with mix of pomp and mischief," p. C11.

The Ross passage is problematic, however, since her notes are unclear as to what Davies actually said. Whether through a slip of the tongue on Davies part or a transcription error, her notes record the highly ambiguous statement: "when in my 1930s I began to study the work of C. G. Jung." Ms. Ross suspects that the passage should have read, "when in my 30s...," but cannot be certain on this point. Val Ross, Personal Correspondence, February, 1996.

Somewhat closer to traditional chronologies is another newspaper report that dates the origins of Davies' engagement with Jung as 1948 or 1949. Some three weeks following the appearance of the Ross article, a Vancouver Sun profile on Davies asserts that Davies had been reading Jung "since he was thirty-five." (Davies was born 28 August, 1913) Douglas Todd, "The devil in Mr. Davies," Vancouver Sun, 29 October, 1994, D12.

Here again, however, the context in which the statement is made makes its probative value questionable. Todd does not make clear that he is quoting Davies, nor does he provide any indication of the source of his information.

in the 1970s with the publication of the Deptford trilogy that Davies finally gives full voice to the ideas he had been studying for two decades.

Chapter Five

The Formation of a Jungian Artist: Davies' Writings, 1951-1958

The period between approximately 1950 and 1975 was one of transformation for Robertson Davies. The Davies of 1950 was recognized as a humourist and a playwright, but a quarter century later his reputation was built upon quite a different foundation. He was, by this point, best known as a novelist and had, to a considerable extent, removed himself from other literary arenas. This shift from the play to the novel as Davies' preferred mode of expression was not, however, the only significant transition which occurred during these years. Equally striking was the increasing prominence of analytic psychology in his work. The influence of Jung's ideas became progressively stronger from mid-century onward, a process that is reflected admirably in the Salterton trilogy.

The Salterton novels were initially appreciated almost exclusively as works of humour and satire. Indeed, Davies received the Leacock Medal in 1955 for the second book, Leaven of Malice. Relatively quickly, however, critics began to attribute greater depth to the trilogy.[1] For example, Hugo MacPherson notes in a 1960 article that beneath the trilogy's humorous surface lay a very serious discussion of the limitations of the Canadian imagination.[2] Over time, scholarly interest in the Salterton series began to take on the Jungian overtones that had become central to almost all Davies criticism. Increasingly, the novels began to be understood as possessing Jungian dimensions or, at the very least, Jungian affinities.[3]

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[1] This process appears to have begun with Ivor Owen, "The Salterton Novels," The Tamarack Review, 9 (Autumn, 1958). pp. 56-63.

[2] Hugo MacPherson, "The Mask of Satire," p. 28.
MacPherson argues that the symbolic theme is "the struggle of the Canadian imagination to free itself from second-rateness, parochialness and dulness...."

The crucial transitional role played by the Salterton trilogy is explored in Patricia Monk's The Smaller Infinity.[4] Monk, as discussed earlier, makes no overt statement as to when affinity becomes transformed into direct influence, but certain conclusions are implicit in her arguments. While presenting Davies' 1958 acknowledgement of his Jungian loyalties as a watershed in his development, she makes clear that this was simply the last stage in a lengthy process. Indeed, she suggests that "toward the end of this period [the years before 1958] what had been in Davies an almost unconscious affinity with Jung becomes a conscious preference."[5] Given the fact that she views the Jungian aspects of Davies' Marchbanks writings as largely formed by unconscious forces, it seems probable that his direct assimilation of Jung's ideas would, in her opinion, begin with the Salterton trilogy.

Nothing Monk writes about the Salterton novels would contradict such an analysis. She describes them, along with the Deptford trilogy, as the works in which "Jung's theories can be seen most clearly as the shaping power in the stuff of his fiction."[6] Although she is rather ambiguous in distinguishing between elements that emerge from Davies' artistic imagination and those that arise directly from his knowledge of Jung, her detailed exegesis leaves little question that at least some of the material emerges from the latter source. Once again, Monk identifies the problem of illusion as the thematic superstructure of Davies' fiction. She argues, however, that the integration of Jungian material within this broader framework is considerably more thorough and complex in the Salterton trilogy than in earlier efforts.[7] This is true even of Tempest-Tost, the first of the triad.

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[3] For example, Douglas Spettigue refers to the Salterton trilogy as a "rather straightforward application of the Jungian notion of individuation." Douglas Spettigue, "Keeping the Good Wine Until Now," p. 127.

Interest in the Jungian dimensions of the Salterton trilogy has been most pronounced in relation to A Mixture of Frailties. Elspeth Cameron notes that scholars revisited A Mixture of Frailties in the light of the Roper article and found a novel:

> which appeared, in hindsight, not to be merely a theatrical satire, but to anticipate like a butterfly half-emerged from a confining chrysalis the depth and strength of *Fifth Business.*

Elspeth Cameron, "Introduction," Robertson Davies: An Appreciation, Elspeth Cameron, ed., (Peterborough: Broadview Press, 1991), p. 3.

[4] The other seminal work in regard to the Jungian roots of the Salterton trilogy is F. L. Radford, "The Apprentice Sorcerer: Davies' Salterton Trilogy," Studies in Davies' Deptford Trilogy, Robert G. Lawrence and Samuel L. Macey, eds., (Victoria: ELS, 1980), pp. 13-21.

[5] Patricia Monk, The Smaller Infinity, p. 14.

[6] Ibid., p. 4.

The story centres around the efforts of the Salterton Little Theatre Company to mount an outdoor production of Shakespeare's The Tempest.[8] Tempest-Tost traces the progress of the play from preliminary preparations to opening night. The tone is largely comic as Davies wickedly satirizes the pretensions and neuroses of the troupe. The novel, however, seeks to illuminate its characters as well as mock them. The point that is made most clearly in this regard is their general lack of psychological insight and nuance. In the opening pages of the novel, one of the characters comments that "it's a shocker how people can be misunderstood."(TT, 7) Misunderstanding, both of self and others, is a persistent theme within Tempest-Tost.

Given the narrative framework of Tempest-Tost, the primary cause of such confusion is, almost inevitably, the gulf between public and private identities. Involvement in the play forces the novel's characters to take on roles, but Davies is only tangentially interested in those they adopt in the course of theatrical performance. Much more important are the roles they assume to meet the demands of daily life. Many of these identities are imposed by others, a point affirmed again and again in the course of Tempest-Tost. There are numerous instances where characters are perceived in a manner radically different than their reality.

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[7] Ibid., p. 19.

[8] MacPherson suggests that the novel is an "ironic off-stage re-enactment of Shakespeare's allegory, with Canadian players." Hugo MacPherson, "Mask of Satire," p. 22.

For example, the public imposition of roles is very evident in regard to the Webster family. George Webster is one of the wealthiest men in Salterton and his lifestyle and habits are subject to frequent, and usually erroneous, speculation. Certainly he has "depths of feeling undreamed of by those who talked so much about him."(TT, 17) The novel's central female character, Webster's eighteen-year-old daughter, Griselda, shares this plight. Her beauty and charm make her extremely attractive to the young men of Salterton, but her wealth creates an almost insurmountable barrier to social acceptance. Her potential suitors assume that she is a snob, regardless of the fact that she is not of that temperament.

Hector Mackilwraith, the novel's primary male character, is similarly trapped by popular misconceptions. In his case, however, these assumptions are often more flattering than the truth. Mackilwraith is a mathematics teacher and, although displaying competence and even flair, in this limited realm, possesses little imagination or broad knowledge of human existence. Yet circumstances sometimes conspire to provide him a reputation he does not merit. For example, he innocently bids on a set of books that are later discovered to be worth a great deal of money. Popular opinion quickly asserts that he is bibliophile, despite the fact that he possesses no special knowledge of books.(TT, 308-309)

While roles are sometimes forced on them by others, Davies' characters are also actively engaged in forging their own public identities. Indeed, the associations with the persona are perhaps stronger in Tempest-Tost than in any previous Davies work. Certainly it contains the most explicit discussion of the concept. This emerges in relation to Roger Tasset, a young soldier who is recruited to play the role of Ferdinand. Tasset fancies himself a Don Juan, and Davies makes clear that he cultivates this identity with exquisite care. He writes of Tasset:

> Most men, without being conscious of the fact, spend a great deal of time and effort in bringing about circumstances which will enable them to support an ideal

> portrait of themselves which they have created. Roger, from a very early age, had thought of himself as a devil with the women, and in consequence he was continually obliged to seek women with whom he could be devilish.(TT, 124)

Here again, the theme of misunderstanding comes to the forefront. Stereotypes and mistaken assumptions clearly impair the ability of an individual to appreciate the true nature of others. Deliberately fashioned disguises, however, also tend to obscure the image. More importantly, Davies suggests that such public identities tend not only to confuse others, but to distort the wearer's sense of their own identity. Once habituated to a role, it becomes easy to lose sight of its artificiality. The individual must, therefore, at some point transcend these roles - whether they be self-created or imposed from outside - and discover his or her authentic self. This effort to look beyond the mask, lies at the heart of Tempest-Tost and, more specifically, at the heart of the experiences of Hector and Griselda.

For Griselda, this revelation of self emerges in the course of a relationship with Roger Tasset. She is strongly attracted to Tasset's portrayal of the cynical sophisticate who stands apart, and indeed above, those around him. She eagerly attempts to take on a similar demeanour, but the role does not fit her well. Such a dismissive attitude clashes harshly with her kindly nature.(TT, 210) The conflict is most evident in her decision to prepare a post-rehearsal party for her colleagues. Such behaviour is incongruous with her new identity, but she cannot resist the impulse.

> Roger said that he could not understand why she did it, and it seemed to herself that it was not in her new character as an amused observer of the human comedy. But although the flame of hospitality within her was not a bonfire, it was steady and bright.... So contradictory is human nature that she could think sneeringly of her fellow-actors while taking considerable pains on their behalf.(TT, 215)

These contradictory elements are ultimately cast aside. Roger's superficial appeal is finally rejected as Griselda realizes that his persona is not suitable for her. This occurs when she rebuffs his attempts at seduction. She is attracted to Tasset - and he has, in his estimation, orchestrated a brilliant amorous campaign - yet she refuses him. She is, as she notes later, "inclined to be

Pure."(TT, 341) This comment, however, refers more to her psychological purity, a refusal to compromise her true nature, than an affirmation of the merits of virginity. Griselda makes clear to Tasset that her decision is not based simply on moral grounds. What is at issue is not a rejection of passion, but a recognition that "he does not measure up to the demands of [her] soul."(TT, 316)

The problem of self-discovery is even more acute for Hector Mackilwraith. He is, as mentioned previously, a man of limited scope and experience. While he achieves considerable professional success, his life is almost completely untouched by romance of any sort. The casting of The Tempest persuades him that it is time to alter his circumstances. He had been treasurer of the company for several years and uses this leverage to gain the role of Gonzalo. This entry into the world of theatre would have been traumatic in itself, but Mackilwraith's anxiety is compounded by his unrequited love for the beautiful Griselda. Both temperamentally and experientially unequipped to cope with such emotions, Hector finds himself facing a crisis of personal identity.

Indeed, it might easily be argued that what Mackilwraith experiences in the course of Tempest-Tost are the first tentative steps towards individuation. The viability of an individuational interpretation is certainly buttressed by the presence of a strongly archetypal bent to his love interest. Davies first hinted at his awareness of the anima in the play Eros at Breakfast. Hepatica, the representative of the liver, comments that there "is a dash of woman in every proper man."(Eros, 21) The play, however, does not expand on this point. Nor do the female characters of the plays that followed Eros at Breakfast possess elements typical of the anima.[9] Griselda, however, does appear to possess such traits.

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[9] Vanessa Medway does exert a tremendous romantic appeal to Nicholas Hayward in Fortune my Foe, but the affair seems firmly rooted in reality. Nicholas is deeply smitten, but his vision of her is not unduly idealized.

Certainly Hector's attitude towards her appears to more plausibly reflect a projection of his own unconscious contents than a conventional romantic attachment. His feelings are completely idealized. He adores her, but these romantic yearnings are wholly detached from any sexual, or indeed any worldly, desire.(TT, 204-205) Moreover, his affection for Griselda is isolated from any objective understanding of her nature. His infatuation begins immediately upon meeting her and quickly grows to pathological dimensions. Equally striking is the suddenness with which his feelings are withdrawn. When he finally is able to recognize her for what she is, that is to say, "not much more than a child," it is literally as if a spell is broken.(TT, 375)[10]

The individuational core of Tempest-Tost is not, however, reflected solely in the archetypal nature of its female protagonist. Even without understanding Griselda as an anima figure, it is evident that Hector's feelings for her represent a watershed in his psychological development. The narration of Hector's experiences makes clear that she represents a realm of experience that had hitherto been denied him. This new found awareness leads Hector to recognize the presence of an unacknowledged dimension of his being. This motif of psychological revelation is, in fact, at play throughout Tempest-Tost. Indeed, during the course of the novel Hector attempts, albeit unsuccessfully, to use this knowledge to forge a new and properly integrated identity.

There are several references in the novel to Hector's strong sense of self. He is even presented at one point as pondering the Shakespearean maxim "to thine own self be true."(TT, 51)

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[10] Monk points to a shift in Hector's dream life as evidence of his engagement with the anima.

> Recurrently during the years his dreams had been plagued by the phantasmata, the hideous succubi, which visit the celibate male. This night, for the first time in his life he dreamed that a beautiful woman, lightly clad, leaned toward him tenderly and spoke his name; her smile was the smile which he had seen the night before. He woke in the night to the knowledge that for the second time in his life he was in love. (TT, 156-157)

Patricia Monk, The Smaller Infinity, p. 50. John Mills draws a similar conclusion from the dream. John Mills, Robertson Davies and his Works, p. 23.

Such comments are richly ironic as Hector has no meaningful understanding of himself. He creates a viable public identity, but much of his nature has been denied in the process. Indeed, the concept of repression appears to lie at the very heart of his difficulties. Hector is, as Solomon Bridgetower remarks, "one of the really great detainers and keepers-in of our time."(TT, 25) While Bridgetower is commenting on Hector's penchant for assigning detentions to his students, the passage also refers to his preferred method of dealing with uncomfortable emotions and impulses.

Like many of Davies' characters, much of what Hector finds problematic can be defined as belonging to the realm of Eros. Hector is "convinced that his elders were the implacable foes of Eros," and he appears to share their enmity.(TT, 303) Certainly his attitude to sex is highly puritanical. Even the most innocuous of ribald comments ignites in Hector a powerful indignation. His code of sexual ethics is so strict that any erotic impulse is seen as inherently dishonourable. For example, he abandons his only youthful effort to initiate a romantic relationship because he is convinced that the fulfilment of even his limited carnal ambitions would besmirch his beloved. Millicent McGuckin was, in Hector's eyes, "a Sweet Girl now, and the only change in her condition which was at all thinkable was the change to Wife and Mother."(TT, 298)

The passage of time does nothing to temper Mackilwraith's austere vision of human sexual relations. Fully twenty years separate his previous infatuation and his introduction to Griselda, but his attitude remains unchanged. His feelings for her far surpass his boyish affection for McGuckin, yet he is still unable to acknowledge a sexual dimension to his love. Indeed, he is still unwilling to recognize the legitimacy of erotic impulses. There is, he says, "such a thing as self-control," and its exercise is the mark of a proper person.(TT, 240) Hector's belief in the propriety of chastity is so strong that even the suggestion that Griselda may have succumbed to Tasset's charms is anathema to him. The honour of a woman is, in his view, "sacred."(TT, 239)

Many of Hector's difficulties, therefore, must be seen in terms of his inability to accept the sexual dimension of his nature. Fearful of Eros, Hector represses this impulse, and, in so doing, renders it psychologically malignant. Humphrey Cobbler certainly suggests as much in his assessment of Hector's malaise. He quotes Galen, telling Mackilwraith that "if natural seed be overlong kept, it turns to poison."(TT, 240) Such an interpretation is perfectly in keeping with Davies' long-standing interest in Freud. Yet it is also clear that the aetiology of Hector's neurosis is not simply the repression of his sexual impulses. The denial of Eros is only a part of Hector's broader rejection of the entire realm of unreason.

Hector is a mathematics teacher, a profession that is perfectly suited to his temperament. He seeks in his daily life the same order and precision that he finds in the manipulation of numbers. Reason is his cardinal virtue and he methodically applies it in all aspects of his existence. "Planning and common sense are his gods in this world."(TT, 114) Indeed, the rhythms of his life are maintained with the regularity of a metronome. He dines at the same restaurant at the same time and, for the most part, in the same manner every night. When faced with a decision, even one as trivial as whether to audition for the play, he addresses it in same methodical style: by making a list of pros and cons.(TT, 50)

Over time, however, his faith in the verities of planning and common sense begins to erode. Hector first has intimations of their limitations in his deliberations as to whether to seek the role of Gonzalo. After making his obligatory list he still could not reach a verdict, recognizing that there are "some decisions which cannot be made on the basis of reason."(TT, 53) The message becomes even clearer in the course of his campaign to win Griselda. Initially, he believes that the same devotion to logical analysis that had gained him so much, could win her as well. Gradually, his optimism fades as Griselda remains unmoved by his rather stolid efforts to attract her attention. Hector comes to realize that his traditional attitudes are not sufficient to sustain him in the realms he now wished to explore.

> One day he tore the Plan of Conduct out of his book and burned it; it seemed to him to be stupid and worthless, an insult to what he felt. Indeed, his whole concept of life as something which could be governed by schemes in pocketbooks appeared to him suddenly to be trivial and contemptible.(TT, 203)

What is shown to be deficient, however, is not simply reason, but Hector's preoccupation with the concerns of external adaptation. Hector is quite explicit in asserting that his primary goals are to establish his place within society. He is profoundly concerned that he do nothing to jeopardize his professional and social status. When he contemplates acting in the play, he identifies the most compelling argument against taking such a step as the threat to his reputation.(TT, 50) For Hector, even an act as innocuous as having onions on a hamburger is fraught with fearsome social implications. After making his decision:

> he reflected momentarily that with onions he should have ordered a glass of milk to kill the smell on his breath; still, he was not going anywhere that evening, and there was no need to consider himself; he liked the smell of onion. But he pulled himself up sharply: that was slovenly thinking and slovenly living; a gentleman, his mother had often said, was a man who used a butter knife even when alone.(TT, 51)

Hector, in fact, appears incapable of appreciating the value of anything that does not contribute to his material or social advancement. What does not have practical value he dismisses as irrelevant or even pernicious. For example, when Cobbler speaks about Galen, Mackilwraith accuses him of cluttering his mind. Cobbler tells him that he must be an "advocate of Useful Knowledge," a description that Hector endorses enthusiastically.(TT, 242) Indeed, Mackilwraith's pragmatism is so deeply entrenched that he is unwilling to acknowledge any other motivation. When he decides to take a role in The Tempest he tries to "convince himself that his desire to act was rooted in a passion for self-improvement, rather than in a simple wish to have fun."

Hector's single-minded pursuit of these goals appears to have reaped a somewhat mixed harvest. Certainly the persona he crafts does not gain him broad acceptance and respect. Indeed, he is far more an object of public derision than of admiration. His role as devoted public servant and unyielding man of reason gains him, at best, only a modicum of pity. His competence as a teacher and usefulness to the Little Theatre are widely acknowledged, but such praise is inevitably devoid of authentic affection. Yet, within Hector's traditional frame of reference, this was success enough. He did not aspire to the glossy surface of Tasset, he simply desired a workable identity that would spare him undue embarrassment.

The circumstances of his childhood and youth had imposed many humiliations on Hector and he is determined to maintain his personal dignity at all costs.(TT, 95-123) He is, in this regard, somewhat successful. While in many ways a ridiculous and pompous figure, Hector also carries a certain sense of strength. His knowledge is not broad, but it is, in his words, "sufficient for his needs."(TT, 242) He is, for better or worse, secure in the correctness of his approach to life and this gives him an undeniable presence. It is, as Cobbler recognizes, "the source of [his] remarkable strength of character."(TT, 242) The organist tells Hector that "you are strong, you know; you talk like a fool, but you have amazing personal impact."(TT, 243)

Even before his confrontation with Cobbler, however, this strength had begun to ebb. Hector is no longer sure whether what he knows is sufficient to meet the demands of his new existence. He knows how to create and protect his public identity, but suddenly he is confronted with compelling and persistent demands that can no longer be met by his usual gambits. Suddenly, the "inner voice which had kept him, for forty years, from making the more obvious kind of fool of himself" was being silenced.(TT, 196) The problem is particularly acute in regard to his feelings for Griselda. When he becomes aware of his affection for her he tries to logically analyze the merits of trying to win her favour, but the effort is futile. The debate is dominated by a part of him with which he is unfamiliar.

> But why not? The question returned with an insistency which made him doubt that it arose in his own mind; it was as though another voice, a clear, insistent voice, spoke to him. Why not? Why not?(TT, 155)

This new voice, however, appears to speak to issues beyond Hector's feelings for Griselda. While she is the immediate cause of his angst, his dilemma is not limited to her. His unrequited love for the girl is simply one manifestation of a more general pressure to address the demands of internal adaptation.[11] After worrying for years about playing the fool in public, he now faces the even more daunting prospect of being foolish in his own eyes. Emotions and feelings that had been carefully repressed were now manifesting themselves and wreaking havoc with his emotional equilibrium. The only solution available to him is to examine the elements within him that transcend the purely rational, but he is initially unable to take this step. Although Mackilwraith has intimations of the need to embrace a broader world, he is ultimately incapable of breaking his engrained habits of mind.

He comes to a certain appreciation of the power of art to communicate such meaning, but his understanding is vague at best. His deep adoration of Griselda exposes him to a richness of emotion that he had never before experienced, but the effect is more traumatic than cathartic. Cobbler extols the virtues of what he terms "Ornamental knowledge" and of the mental "dustbin" that tends to collect such material, but to no avail.[12] Mackilwraith continues to cling to the mechanisms of adaptation upon which he had relied for so long. The result is psychological collapse. Having found his usual mode of understanding ineffective, and unable to adopt any other, Hector despairs.

His passions were too big for his vocabulary, and he could not put all that he felt

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[11] For a discussion of Jung's concept of internal adaptation, please see pages 37-41.

[12] Cobbler comments:

> You [Hector] like the mind to be a neat machine, equipped to work efficiently, if narrowly, and with no extra bits or useless parts. I like the mind to be a dustbin of scraps of brilliant fabric, odd gems, worthless but fascinating curiosities, tinsel, quaint bits of carving, and a reasonable bit of healthy dirt. Shake the machine and it goes out of order; shake the dustbin and it adjusts itself beautifully to its new position.(TT, 242)

> into words, even to himself. As for planning and common sense, he saw them for the extremely limited servants that they were, and the foundations of his whole scheme of life was shaken.(TT, 343)

Hector's inability to assimilate fully the unconscious contents with which he is confronted ultimately manifests itself in a suicide attempt. During the first performance of The Tempest, a desolate Hector tries to hang himself. In this romantic gesture, as in so many others he had attempted, Hector is inadequate to the task. Nonetheless, there are signs that the extremity of this act brings him some perspective. The novel closes with Hector finally able to view Griselda in a more realistic light. Indeed, the resolution of his tortured infatuation with her appears to allow him to come to terms, at least to some degree, with himself. When Griselda leaves Hector's bedside at the end of Tempest-Tost, he laughs and then lapses into sleep.(TT, 376)

Davies' next novel, Leaven of Malice, does not appear to contain the same range of Jungian traits. Certainly its characterizations do not seem to carry the archetypal weight that, for example, Griselda possesses for Hector. Nor does the novel have such a strong individuational focus. The efforts to forge an understanding of self that are at the centre of Tempest-Tost do not enjoy a similar prominence in Leaven of Malice. What the latter does provide, however, is another examination of the tensions between private and public identity. Perhaps even more than in Tempest-Tost, Davies' characters are faced with psychologically troubling divisions between the face that is presented to the outside world and the inner person.

Henry Rumball, a young reporter for the Salterton Evening-Bellman, is asked by his editor to review a new novel. Rumball is flattered, but demurs. He is writing his own novel and wants to avoid any external influences. He comments that, "above all, you must be yourself."(LM, 20) Rumball's pursuit of his Muse is, for the most part, a source of humour in the novel as Davies makes sport of his delusions of grandeur. Nonetheless, Rumball's search for authentic self-expression is a theme that resonates throughout the novel. For many characters, however, the manifestation of their authentic natures is compromised by the need to hone carefully crafted public personae.

This desire to take on artificially created roles is clearly manifest in the behaviour of Jevon Knapp and Matthew Snellgrove. Knapp is an Anglican cleric who seeks to embody in himself an idealized vision of the nineteenth-century clergy. For Knapp, this ideal centres on a witty and genteel urbanity that, although he works diligently to present, he never quite masters.(LM, 60-61) Snellgrove is equally eager to cultivate a professional mien native to an earlier age. For Snellgrove, a lawyer, this involves adopting the mannerisms and style of a Victorian attorney. Snellgrove is described as:

> one of those interesting and not infrequent cases in which Nature imitates Art. In the nineteenth century it appears that many lawyers were dry and fusty men of formal manner and formal dress who carried much of the deportment of the courtroom into private life.... Matthew Snellgrove, whose personal and professional character was being formed around the turn of the century, seized upon this lawyer-like shell eagerly, and made it his own.(LM, 72)

The psychological consequences of undertaking such elaborate public roles appears to have been relatively benign in these cases. Snellgrove is generally presented as a buffoon whose gross pretensions and histrionics are frequently lampooned. Nonetheless, this inflated sense of professional dignity provides him, like Hector Mackilwraith, a certain resiliency and self-sufficiency in the face of numerous humiliations. Knapp, although also satirized to some degree, is ultimately depicted as an individual of considerable wisdom. Despite the folly inherent in the pursuit of his clerical ideal, Knapp is presented as a sound observer of human nature. Indeed, in the novel's concluding scene it is Knapp who provides the most compelling insights into the events that have transpired.(LM, 266-267)

For others, however, the embrace of such artificial public identities is problematic in that they serve to disguise painful personal truths. This is certainly the case with Professor Walter Vambrace, an amateur thespian who is also prone to role playing in his everyday life. He is a distant member of distinguished Irish family and this association leads him to cultivate personae such as the "Well-Born Celt" and the "Wild and Romantic Celt,"(LM, 103) This idealized vision of his Irish birthright provides Vambrace considerable solace, but it also renders him helpless to intervene meaningfully in his own life. Bitter over the unfortunate trajectory of his marriage and increasingly alienated from his daughter, Vambrace desperately needs to address the demands of his own nature. Instead, he takes refuge in a reality nobler than that of his own existence, that of a large-souled aristocrat.

The decision has devastating consequences as his relationship with his persona proves to be profoundly pathological. He is, in the words of one relative, "cracked on family status." This point is validated by Vambrace's response to the appearance of an announcement trumpeting the engagement of his daughter, Pearl, to Solomon Bridgetower. While the two eventually marry, they were essentially strangers at the time of the newspaper notice. The hoax infuriates Vambrace as he had long been at odds with the Bridgetower family.[13] Deeply aggrieved, Vambrace feels he must take action in the face of what he perceives as a deliberate attack on his family honour and personal dignity. The intensity of his reaction, however, transcends all reason. He is obsessive in his pursuit of retribution, undertaking a course of action that further divides his family and threatens the tranquility of the community.

Similar pressures afflict Gloster Ridley, the editor of the Salterton Evening-Bellman. Ridley is deeply anxious about the prospect of receiving an honourary doctorate from Waverly University, a tribute he desperately seeks. This is partially motivated by a legitimate desire to be rewarded for services rendered. The University had recently created a journalism program and Ridley was an indispensable resource in this process. His desire is also founded, however, on an explicit need to refine his public identity. Ridley had little formal education and he believes the degree will affirm his intellectual merit in a tangible way. More importantly, Ridley hopes the degree will provide yet another barrier between himself and the problematic elements of his nature.

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[13] Vambrace had coveted the position of Dean of Arts at Waverly University and felt he was denied it by the duplicity of Solomon's late father.

His wife had lost her health, and ultimately her sanity, in a car accident. Ridley was the driver and feels intense guilt over the incident. Their marriage was in crisis at the time of the accident and Ridley fears that his bitterness and disillusionment had unconsciously motivated him to drive the car off the road. This sense of culpability compels him to carefully guard the secret of his wife's existence, but even more tellingly, to build an honourable persona to separate himself from the murderous act he sees himself as having committed.(LM, 231) The doctorate was to be simply one more layer of protective covering. Ridley comments:

> I wished her dead, or myself dead, time after time again. And you see so much of my life has been devoted to making myself into a person who couldn't possibly have created that accident, who couldn't possibly have done that murder. And if you think the red gown of a Doctor of Laws wouldn't be a help in that, you haven't understood what a very inferior creature I am, and how much apparently small things can mean to me.(LM, 233)

II

Davies' other writings from the early 1950s also seem to reflect an intensification of his traditional interest in issues of identity. This appears to be the case in an 1954 article that Samuel Marchbanks composed for Liberty magazine.[14] The same playful integration of elements of Davies' own life that marked some of the early Marchbanks material manifests itself even more profoundly here. For the first time, Marchbanks explicitly discusses the nature of his relationship with Davies. While previous newspaper pieces had hinted at the presence of an alter ego and presented anecdotes and biographical information from Davies' life, a specific connection was not formally acknowledged. The 1954 article sees Marchbanks admit an acquaintance with Davies and even write a brief biography of him.

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[14] Samuel Marchbanks, "The Double Life of Robertson Davies," The Canadian Anthology, Carl Klinck and Reginald Watters, eds., (Toronto: W. J. Gage, Ltd., 1966), pp. 393-400.

Marchbanks claims that he and Davies are simply different people linked by a strong physical resemblance, but they also appear to be different aspects of a single individual.[15] Certainly Marchbanks presents himself in a manner that suggests he is Davies' shadow. For example, he notes that the two are inextricably bound and cannot escape each other. Moreover, he is, as a shadow must be, the polar opposite of Davies. Indeed, Davies consults a psychiatrist in hopes of banishing Marchbanks and is told that he is suffering from a "Doppelgänger delusion."[16] Perhaps most notably, the article contains a passage that specifically blurs the two identities. Marchbanks defines Davies as a dramatist and himself as a novelist and essayist, but he identifies Tempest-Tost as one of his own creations.[17]

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[15] Ibid., p. 393.

[16] Ibid., 394.
The psychiatrist tells Davies that "You think that there is somebody rather like you who goes about, doing things which you would not do, and saying things you would never say."

[17] Ibid., p. 399.
Davies takes his manipulation of the relationship between himself and Marchbanks even further in The Papers of Samuel Marchbanks. This 1985 publication brings together the Diary, Table-Talk and Almanack writings. Davies is the "editor" of the collection, providing an introduction, postscript and various explanatory footnotes. These pieces provide a humorous discussion of the Jungian implications of the Marchbanks-Davies connection. In the Introduction, Davies recounts a conversation between himself and Marchbanks. Samuel speaks of the "psychic bond" between the protagonists of the Victorian melodrama, The Corsican Brothers and claims that he and Davies are the Canadian equivalents. Davies replies that, "in Jungian terms, I am the real man, and you are my Shadow." Marchbanks insists that he is the essential man.
Davies ultimately concedes that it is impossible to discern which is which. He writes:

> Marchbanks and I have struggled through a literary life like two men in a three-legged race. And as anyone who has ever run a three-legged race knows, the only way to manage is to keep thrusting the two linked legs forward, leaving the two single legs to catch up as best they may.

During the early 1950s Davies' interest in manipulating the different elements of his own personality also began to emerge in other contexts. For example, a study of the Canadian theatre which he created for the 1951 Massey Commission on the Arts was presented in the form of a dialogue between two characters, Lovewit and Trueman, who clearly reflect distinct elements of Davies' own identity. Lovewit describes himself as an actor who has worked with the Old Vic, the company with which Davies performed.[18] Lovewit also recalls conversations with the actor Ben Webster, a privilege Davies enjoyed during his time in London.[19] Trueman is a Canadian playwright, a fact that his British agent is careful to keep hidden since awareness of his citizenship might inhibit public interest in his work.[20] This is a sentiment that was expressed to Davies by an English theatrical representative.[21]

> To put it more elegantly, one of us is the writer and the other is the Doppelgänger, and who is to say which is which? As Marchbanks put it when I met him for drinks at the Crank and Schizoid, we are The Canadian Brothers, and like those far-off Corsican Brothers we are seemingly individual, but mystically united, forever.

Robertson Davies, The Papers of Samuel Marchbanks, (Toronto: Irwin Publishing, 1987), pp. ix-x and 540.

[18] Robertson Davies, "The Theatre: A Dialogue on the State of the Theatre," in Royal Commission Studies on National Development in the Arts, Letters and Sciences, reprinted as "A Dialogue: The State of Theatre in Canada," Canadian Theatre Review, 5 (Winter, 1975), p. 22.

[19] More accurately, Marchbanks recalls speaking to Webster. Samuel Marchbanks, "The Sunday Musings of a Snow-Shoveller," Ottawa Citizen, 8 March, 1947, p. 17.

[20] Robertson Davies, "The Theatre: A Dialogue on the State of the Theatre in Canada," p. 33.

[21] Davies writes:

> Miss Kitty Black, the leading reader of plays for Tennant's, the largest London producing company, told me in chilly tones, "You must realize that nobody is interested in Canada."

Robertson Davies, "Fifty Years of Theatre in Canada," University of Toronto Quarterly, 50, 1 (Fall, 1980), p. 77.

While it is not entirely clear that this incident pre-dated Davies' contribution to the Massey Commission, it seems likely. Davies does not specifically date his encounter with Kitty Black, but in the next sentence he remarks that her assessment "may have been true in 1950..."

Complementing Davies' exploration of identity was his development of themes centring on myth and the supernatural. Jung's writings constantly assert the importance of such beliefs as manifestations of the unconscious realm of the psyche. Davies expresses a similar confidence in the significance and influence of the irrational. Topics such as folklore, witchcraft and astrology frequently appear in the Marchbanks columns from the early and mid-1940s. These themes also push to the forefront in King Phoenix and A Jig for the Gypsy, a play Davies had been working on for years, but only completed in the mid-1950s. Set in a small community in Wales in the late nineteenth century, A Jig for the Gypsy addresses the persistent influence of the irrational in a world ostensibly entrenched in rationality.[22]

The action centres on a general election campaign and the efforts of the competing parties to use the occult to gain victory. Benoni Richards, a Gypsy fortune-teller, is cajoled and coerced into predicting the outcome in hopes of influencing the electorate. Although the politicians and their handlers all disavow any belief in such divination, they, like the voters they seek to manipulate, are ultimately unable to dismiss the power of the supernatural. This theme is also integrated into a discussion of the development of identity. One of the characters comes to an enhanced sense of self-knowledge by accepting the importance of the irrational and instinctual side of her nature. The melding of these two themes is given even greater prominence in Davies' next play, Hunting Stuart.[23]

Written and first produced in 1955, Hunting Stuart examines the tensions within the family of a minor government functionary. The protagonist, Henry Stuart, is content with a middling position in the bureaucracy, but this status is a grave disappointment to his socially ambitious wife, Lilian. Dynamic by nature, Lilian is at a loss to understand her husband's tendency to inertia. Her sense of grievance is compounded by her acute embarrassment over his aunt, Clementina, a woman who earns her living providing testimonials for patent medicines. The family tableau is completed by their daughter, Caroline, and her fiancé Fred. Their relationship is a cause of great concern for Lilian who is unconvinced of Fred's suitability.

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[22] Robertson Davies, A Jig for the Gypsy, (Toronto: Clarke, Irwin and Co., 1954).

[23] Robertson Davies, Hunting Stuart, in Hunting Stuart and Other Plays, (Toronto: New Press, 1972), pp. 3-101. Hereafter cited as HS.

While this summary may suggest a dark, Pinteresque drama of family dysfunction, Hunting Stuart is, for the most part, comic. The tensions are real, but the mood is light-hearted, even farcical. The play parallels Leaven of Malice in that it finds much of its humour in satirizing the excesses of contemporary psychology. Clementina's enthusiasm for the elixirs she endorses is matched only by her faith in the anodynes of pop-psychology. When confronted with the anger and scorn of Lilian, she resolutely takes refuge in the philosophy of positive thinking she has been taught by her self-help group. She notes that she replies to Lilian's hostility "by sending out rays of universal love. I'm what the Movement calls a Power-House of Positivity."(HS, 14)

Davies exploits a similar theme in his characterization of the daughter's betrothed. Fred, a psychology student, is the theatrical sibling of Norman Yarrow and the recreation directors of Fortune My Foe. He displays the same absurd faith in the dogma of his profession and of his own diagnostic powers. Like Yarrow, Fred is compelled by this hubris to meddle in the lives of those around him. Brazenly certain of the value and accuracy of his own insights, he presumes to interpret the mental and emotional states of Ben and Lilian.(HS 23-28) He also shares with Yarrow, however, the experience of having the naïveté of his outlook revealed. While Fred does not suffer quite the ignominy meted out to Yarrow, the superficiality of his psychology is nonetheless highlighted.(HS, 52)

While such humour is a central element of Hunting Stuart it coexists, as humour so often does in Davies' work, with a substantive discussion of serious issues. Indeed, the play is among the most nakedly psychological of Davies' writings in its thematic orientation. Fred's ramblings provide merely one component of an extensive, and quite explicit, discussion of psychological matters. Among the most prominent of these themes is one that had long been of considerable interest to Davies: the damage that inevitably accompanies an undue preoccupation with external adaptation. This problem is most clearly manifest in the actions and attitudes of Lilian, a woman for whom success is defined almost completely in public terms.

Lilian is a character very much in the tradition of Ethel in Overlaid and the sisters in At My Heart's Core. Lilian is, like the other women, convinced that loyalty and duty are the cardinal virtues. She claims that her family motto is "Ower Leal - more than loyal" and it is her tenacious defense of this credo that gives meaning to, what she perceives as, a shabby existence.(HS, 8) Indeed, she is extremely proud of her fidelity to her husband despite his failure to achieve the social status that is rightfully hers. When explaining her ill-will toward Clementina's testimonials, Lilian speaks only in terms of their implications for her own social aspirations. More specifically, she is concerned that Clementina may cost her a position on the club executive.(HS, 21-23)

While Lilian is profoundly external in her adaptive orientation, Ben is the exact opposite. He is a man who has little interest in defining himself in public terms, a point that is underscored in the directions that accompany his first appearance on stage. It is said of Ben that "there would be an air of distinction about him if he were not so perfectly content to play second fiddle to everyone."(HS, 17) Ben even admits that he is, on many levels, a failure.(HS, 27) Yet he notes that despite his lack of worldly success, there are realms within which his achievement has been considerable. He possesses what might, in Jungian terms, be called internal adaptation, but which Ben simply identifies as "Happiness."(HS, 30)

The central psychological theme of the play, however, is the legacy of ancestors in the formation of personal identity. Although Davies later developed this theme more extensively in

Murther and Walking Spirits, it is in Hunting Stuart that Davies initially explored the psychological inheritance of family. The issue first arises in Hunting Stuart in relation to Lilian's concerns over her daughter's plans to marry Fred. Lilian questions Caroline about Fred's family and is very disturbed to discover that her daughter knows almost nothing about them. Caroline is unconcerned about her ignorance, but her mother responds that:

> When you marry somebody, you marry his parents, and his aunts and uncles, and a whole tribe of people, some of whom you may never see. But they're all there, just the same. And they're all part of Fred. What they are, he is. There's an old saying: "When you marry you get an old house over your head." The person you marry is the outcome of generations of - what?(HS, 7)

The concept of family is crucial to Hunting Stuart. First, it does much to explain the different adaptive modes embraced by Lilian and Ben. Lilian's pride in her public identity is largely rooted in her lofty estimation of the value of her family connections.(HS 8, 22, 28) Ben, on the other hand, is indifferent to such matters. His background is, as Lilian phrases it, "obscure," but he makes no claim to a finer pedigree.(HS, 38) Even when Fred comments freely on Lilian's disappointment with her husband's undistinguished lineage, Ben is completely phlegmatic.(HS, 27) In the course of the play, however, both Ben and Lilian modify their beliefs about the importance of family and, in so doing, come to hold new perceptions of themselves.

The catalyst to these changes is the arrival at the Stuart home of two researchers. They reveal to the family that Ben is the oldest male descendant of the Stuart line and thus legitimate claimant to the English throne. Initially, this news does not have any impact upon Ben, but later he comes to realize that his inheritance bestows not only a new status, but a new identity. The play ends with him arranging a flight to Scotland, presumably to explore the new sense of self that his familial destiny will provide him. Lilian's development takes a reverse trajectory. Although initially smitten with the social opportunities that Ben's new position will inevitably offer, she ultimately comes to have grave reservations.(HS, 42) Indeed, as Lilian views the public persona of kingship more carefully, she rejects it entirely.

This balancing of what had been dangerously one-sided orientations clearly carries with it Jungian connotations. Such mediation of competing psychic impulses is, of course, an essential characteristic of the individuation process. Davies, however, does not really insist upon the primacy of this theme. Much more central to Hunting Stuart, and more particularly to its Jungian identity, is the specific understanding of the role of family with which Davies infuses the play. What is made clear in Hunting Stuart is that the influence of family is not exerted simply in a social and environmental context. Much more important is the genetic foundation of identity that ancestors provide. This opinion is largely articulated through Sobieska and Shrubsole, the researchers who reveal Ben's royal lineage.

Sobieska and Shrubsole, an enthnopsychologist and biologist respectively, wish to take Ben to New York for study. They are investigating "inherited traits of mind" and Ben's direct descent from a family whose history is extremely well-documented provides a rare opportunity.(HS, 36) For them there can be no doubt that heredity is, to a very large extent, destiny. Sobieska tells Caroline that she is not simply an individual, "but a twig on a tree, and the life of the whole tree, from its root, is your life."(HS, 44) Indeed, the model of hereditary influence of which Sobieska and Shrubsole speak posits that familial traits that are not actively expressed in individual members are nonetheless latent within them.

Davies grants his scientists possession of a local anaesthetic that has the additional effect of arousing memories from the familial past. How distant the memory stirred depends on the dosage ingested. The drug is first administered to Fred, the most adamant sceptic of the family. He is taken back to the mid-nineteenth century when he takes on the identity of a carnival huckster promoting the merits of phrenology.(HS 50-52) After Fred is revived, Ben undergoes the same process and becomes Bonnie Prince Charlie. The transformation is remarkable. Ben's rather quiet and unassuming temperament is wholly subsumed in the flamboyant and mercurial personality of his ancestor. Indeed, he even takes on specific behaviours for which he previously had no aptitude.(HS 84-85, 91)

This technique of providing characters direct access to ancestral experience establishes a fairly exact parallel between Hunting Stuart and Murther and Walking Spirits. The two are also similar in that these manifestations of familial memory must ultimately be viewed as associated with the Jungian concept of the collective unconscious. Certainly there is at least a general link between Jung's model of archetypes and the theories of Sobieska and Shrubsole. Archetypes are ideas and behaviours rooted in the collective past that manifest themselves under certain conditions. What occurs to Ben and Fred under the influence of the anaesthetic could easily be seen as predicated on the existence of such structures.

Ordinarily, however, the link between Jung and the play could be made only with the inclusion of certain strict provisos. Davies' use of the collective unconscious is, as has been discussed in relation to Murther and Walking Spirits, less than orthodox. Jung views the collective unconscious as a universal inheritance and would likely not embrace its use in a narrowly familial context. Nonetheless, the connection between the play and Jungian psychology is indisputable. Hunting Stuart contains the first explicit reference to Jung's ideas in a Davies play or novel. Shrubsole not only cites analytic psychology in defense of their work, but notes the difference between the two models. He comments to Fred:

> You said you were a psychologist, I believe. Do you know any analytic psychology? You have heard of the theory of a collective racial memory?... But I tell you that not only a racial memory, but an ancestral memory resides deep in the consciousness of every one of us.(HS, 44-45)

The seriousness of this theme is somewhat undermined, however, by the essentially comic nature of the characters that articulate them. Shrubsole and Sobieska often behave in a manner that veers toward farce. Nonetheless, there can be little doubt that their opinions on heredity are designed to be seen as credible. By the end of the play there are no longer any dissenting voices to be heard with respect to their theories. Initially, Fred speaks openly of his belief that heredity counts for little in the development of personality. His pseudo-Freudianism places the greatest emphasis on environmental factors.(HS 29, 44) This stance is modified in the course of his engagement with the ancestral past. After this experience, he completely recants his earlier statements about the psychological insignificance of heredity.(HS 53, 94)

The presence of Jungian influences in Hunting Stuart has certainly been taken seriously by some Davies scholars. Patricia Morley describes the play as "pervaded by Jungian ideas of the collective unconscious."[24] Critical opinion, however, is somewhat divided. Susan Stone-Blackburn agrees that the play reflects a Jungian orientation, but argues that this is more a matter of its emphasis on the liberating power of man's inner life than anything else.[25] In regard to Hunting Stuart's evocation of the collective unconscious, she is rather ambivalent.[26] Such uncertainties are not present in regard to Davies' next play, General Confession, which demonstrates a much more orthodox and unambiguous use of Jungian ideas. While it does not contain the explicit acknowledgement of a Jungian association possessed by its predecessor, its debt to Jungian psychology is even more profound.

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[24] Patricia Morley, Robertson Davies, p. 59.

[25] Susan Stone-Blackburn, Robertson Davies, Playwright, pp. 127-128. Morley also agrees with this position, viewing Ben's decision to go to Scotland as evidence of a movement to self-knowledge and wholeness that is essentially Jungian. Patricia Morley, Robertson Davies, p. 63.

[26] Susan Stone-Blackburn, Robertson Davies, Playwright, p. 125.

Stone-Blackburn quite rightly points out the substantial gulf between the sort of ancestral unconscious presented in the play and Jung's concept of the collective unconscious. She does not, however, make note of the specific reference to analytic psychology that is present in the text.

Ironically, Patricia Morley also fails to mention this crucial piece of evidence. She comments that in Hunting Stuart, unlike some of Davies' novels, "Carl Jung is never mentioned by name." While this is technically true - the name Jung does not appear - it is a rather strange assertion in light of the reference to analytic psychology. Patricia Morley, Robertson Davies, pp. 58-59

Michael Peterman offers an even more unusual discussion of the Jungian elements of the play. He argues the rather questionable position that the idea of ancestral memory is part of the personal, rather than collective, unconscious. The interpretation is certainly intriguing and perhaps possesses some merit, but it begs for a careful discussion that Peterman does not provide. Peterman, in fact, cites no evidence in support of his viewpoint. Michael Peterman, Robertson Davies, p. 66.

Davies traditionally invoked occult and supernatural forces as a means to reflect the irrational, unconscious realm of the psyche and to emphasize its importance. This is certainly true of the mysterious anaesthetic in Hunting Stuart since it provides the foundation of Davies' discussion of the collective unconscious. General Confession contains a similar plot device. Here, however, Davies does not simply posit the existence of a collective sphere of mental experience, but seeks to depict its workings within an individual. More specifically, the play demonstrates how the archetypes of the collective unconscious seek to forge a unified psyche. For the first time, but by no means the last, Davies creates an allegory of the individuation process.

The play takes place at the castle of the Count of Waldstein in 1797. There is a party taking place, and a young couple enters the darkened library to escape the crush of the crowd outside. The young man tries to seduce his companion, but his efforts are unsuccessful. Sitting in the shadows, listening to interplay between the two lovers, is the court librarian, the legendary libertine, Casanova. Unable to resist the temptation to pass judgement on a scene he has played out countless times before, he speaks to them. The conversation eventually leads to a discussion of Casanova's skills as a cabbalist and necromancer. He responds to the scepticism of his young friends by summoning forth three spirits.

The presentation of these spirits leaves little doubt that they are designed to be perceived as archetypes. Like archetypes, the spectres in General Confession are numinous entities. Certainly they bring forth an extremity of emotional response, both positive and negative, that is typical of archetypal constructs. Casanova responds to one of the spectres with visceral hatred, another with complete reverence and adoration.(HS 217, 218) The spirits are also typical of archetypes in that they appear to be present in an almost infinite number of forms. Indeed, the spirits make clear that they do not exhaust the varieties of their type. Those that have appeared to Casanova are described as merely "a quorum of the principal shareholders."(GC, 249)

The spirits also reflect a fundamental duality between the personal and collective that is characteristic of archetypes. The spectres comment that the emergence of entities such as themselves is not a phenomenon unique to Casanova, but an experience common to all humanity.(HS 248-249) Yet it is equally true that the spirits exist in a very intimate relationship to Casanova. There is certainly no question that they are manifestations of Casanova's own psyche. From the very outset of the play, the reader is cued to view what happens in the library in exactly these terms. The young woman, the Count's daughter, is initially reluctant to enter the room because of claims that it is haunted. She recounts her father's assertion that he cannot enter the library without facing himself.(GC, 199, 213)

Moreover, the spirits appear to perform a revelatory function that is characteristic of many archetypes. Jung posits that the activation of archetypal material provides a critical mechanism of self-understanding. The archetypes are a symbolic language that allows the unconscious to express itself to consciousness. These spirits perform this precise service. Indeed, Casanova is persuaded to conjure these spirits in order to provide a means of explaining himself. He tells the young couple that he has been writing his memoirs and shows them the massive tome which is the product of his labours. They are aghast at the prospect of reading such a voluminous manuscript and exhort Casanova to find a different means to reveal his essential nature. The solution he finds is to summon the spirits.(GC, 209-211)

While Casanova is simply seeking a more economical way to narrate his life story, the spirits have a much more elaborate agenda in mind. The biography that Casanova wishes to recount is one of self-justification and self-aggrandizement. He had devoted considerable energy to the creation and refinement of a very elaborate persona and he wishes to have this facet of his identity recognized. The spirits, however, seek to be the conduits of a deeper reality by exploring the unilluminated areas of Casanova's nature and revealing unpalatable and previously unspoken truths. Such a tale is quintessentially archetypal, as is the way that the spirits narrate the story. Significantly, they do not relate Casanova's story directly, but recreate pivotal scenes from his life with themselves cast in the central roles.

This archetypal interpretation of General Confession is reinforced by several specific references within the play. Indeed, the spirits are unequivocal in asserting that they are simply reflections of Casanova's inner man. When Casanova demands that the spirits reveal their true identities, one replies that "We are those without whom there could be no Casanova."(GC, 245) When Casanova asks where they have been summoned from, the reply is "From within yourself." (GC, 245) The spectres, in fact, acknowledge that they are, in technical terms, projections. Each of the spirits has taken on the physical identity of someone that Casanova has known in the past. It is not, however, these individuals that have been incarnated. The spirits are simply brought forward in specific physical forms as a means to make accessible what is normally shrouded in darkness.(GC, 246)

The psychic elements that are most likely represented by the spirits are the three fundamental segments of the Jungian psyche: consciousness and the two realms of the unconscious. Casanova brings forth one spirit from each of the three locked cabinets that hold the library's most pernicious texts. Cabinets which hold, in his words, "the substance of my life."(GC, 210) The first holds the works of the "cynical un-Christian philosophers": the advocates of pure reason that define the ideals of consciousness. The second contains "the writings of the magicians, the alchemists, the men who sinned against the light." These are the men who reflect the dark, shadow side of human nature. The last is the repository of erotica and the literary manifestations of the foundational, purely instinctual, layer of the psyche.(GC, 210)

The natures of the specific spirits that are summoned from these books reinforce this general classification. From the first cabinet comes, in Casanova's view, "the foremost philosopher of our century," Voltaire. Whatever the merits of this assessment, Voltaire is undeniably among the thinkers most closely associated with the Enlightenment and its effort to establish the primacy of reason. His role within the play carries similar connotations. Voltaire is described at various times in the play as "speaking for [Casanova's] intellect" and serving as his "wisdom, his better judgement, his philosophy."(GC, 253, 246) Indeed, it is he who directs the small dramas and who generally interprets the meaning of events for Casanova.

The second spirit, Cagliostro, possesses the classic attributes of the shadow archetype. He is perpetually characterized as a figure of pure malevolence and evil. When asked to identify Cagliostro, Casanova says that "any evil name will serve for him."(GC, 218) Later he refers to him as an "Evil Genius."(GC, 270) Moreover, Casanova identifies Cagliostro as his personal nemesis. When Cagliostro first appears, Casanova immediately refers to him as his "enemy."(GC, 217) He later explains that, although this is the first time he recognized him clearly, Cagliostro has been the mysterious force that has thwarted him at critical junctures of his life.(GC, 219) The woman who emerges from the third cabinet defines him as Casanova's "bad luck. You're everything that says 'No' to a man. Oh, there's no mistaking you. You're his Contrary Destiny."(HS, 247)

This female spirit is perhaps the most clearly identifiable of the three. While she eventually takes on the name Marina, she is initially identified simply as the "Ideal Beloved", a name that carries natural associations with the anima. Casanova's response to her certainly suggests that this is the projection she carries. Her arrival, even more than that of Cagliostro, brings forth powerful emotions. Indeed, she even acts as a catalyst for physical change. The stage directions indicate that she inspires renewed youth and vigour in Casanova.(GC, 217) Most strikingly, however, she is later defined as Casanova's "ideal of womanhood. You change like shot silk; you seem to be a dozen women, or three hundred, but you are one."(GC, 247)

The appearance of the shadow and anima archetypes traditionally indicate the presence of some crisis of individuation and this certainly seems to be the case in General Confession. Casanova's self-knowledge is extremely limited. While very adept in the psychology of seduction, he is depicted as extraordinarily naive in regard to the workings of his own psyche. He is certainly oblivious to the fact that fragments of his personality existed beyond the identity with which he is familiar. Casanova is, for example, unable to grasp the implications of his familiarity with the spirits he has invoked. He simply assumes that they are the actual incarnations of the individuals. When Voltaire explains that they are simply projections, the young couple understands completely, but Casanova remains confused.

This lack of sophistication, however, is completely at odds with Casanova's own view of his powers of introspection. When he initially tells his young guests of his biography, he proudly comments on the tremendous insights of self-analysis that it contains. It is, he asserts, impossible for a man to achieve such fame as a great lover "without pretty much knowing the truth about himself."(GC, 208) It is a delusion to which he clings with considerable tenacity. When the spirits finally reveal that they are components of his own nature, Casanova is outraged and demands that they leave. He is intransigent in his refusal to accept the existence of any aspect of himself beyond what he has always recognized. He asserts again that "he knows himself as few men do" and that these phantoms, as he terms them, have had no role in forging who he has become.(GC, 245-246)

The spirits must, therefore, not only reveal to Casanova the obscured elements of his identity, but seek to facilitate a rapprochement between himself and these fragments. In the context of the play, this means reconciling with the archetypes that are immediately confronting him. This requirement is first evident with the appearance of the shadow figure Cagliostro. When he appears from the cabinet Casanova immediately reaches for his sword and Cagliostro replies in kind. They confront each other, but neither is able to strike a blow. The relationship between them is such that their conflict must be resolved by conciliation rather than conquest. Indeed, Casanova asks whether he is to be perpetually plagued by Cagliostro. He answers that this will always be the case until Casanova accepts him.(GC, 218)

Not surprisingly, Casanova is initially unable to assimilate such cryptic advice. Gradually, however, he becomes more responsive as his hauteur dissipates under the cumulative weight of the spirits' revelations. Ultimately, he stops demanding their departure and requests their assistance. The guidance they provide is, as befitting the symbolic language of the archetypes, never completely explicit, but does become somewhat more direct.[27] For example, Voltaire uses the metaphor of a prism and the refraction of light to explicate the situation. It is only when Casanova can view the situation, without distortion, that matters will be somewhat resolved. Voltaire comments:

> All that lies in our power is to show you yourself, from an unfamiliar point of view, like light falling through a prism, and thus separated into its component colours.... We shall be summoned away when the prism is put straight and the light falls directly through the glass.(GC, 260)

Although the meaning of Voltaire's statement is not immediately clear, Casanova does eventually resolve his crisis by making peace with the spirits and the archetypes that they represent. This is most clear in regard to the shadow figure, Cagliostro. Casanova notes that he has seen him in myriad different guises, but it is only now that he can accurately identify him. Cagliostro replies that he is simply Casanova himself.(GC, 270) The stage directions that follow leave little doubt that Casanova has fully recognized his shadow aspect and, as such, has finally come to a mature and viable understanding of his true identity. The directions read:

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[27] When he first asks for assistance the anima figure tells him that he must seek self-judgement. Casanova, however, is uncomfortable with the concept of self-judgement and the mock trial that is staged provides no meaningful catharsis.(GC, 251-260)

> CASANOVA goes to CAGLIOSTRO and kneels before him, his hands spread in submission, looking into his eyes: it is a moment of recognition and acceptance; slowly CAGLIOSTRO draws his sword, breaks the blade and throws away the pieces. Then he lifts CASANOVA from the ground, and they embrace. From now until the end of the play CASANOVA seems buoyant and exalted.(GC, 270)

The Jungian aspects of this play have been subject to a fairly detailed dissection by Davies scholars. General Confession has, in fact, been one of the most carefully scrutinized of Davies' early works in regard to its Jungian dimensions. What has emerged from this research is a fairly uniform assessment in regard to the nature and extent of its links to analytic psychology. While there is some divergence as to the specific archetypes represented, most commentaries interpret the play in a manner similar to that articulated here.[28] Certainly there is little dispute as to the fundamental importance of archetypal and individuational elements. Morley, Peterman and Stone-Blackburn are all in basic agreement on this point.

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[28] The anima-Ideal Beloved and Cagliostro-shadow correlations are commonly observed. The controversial characters are Casanova and, in particular, Voltaire. Casanova is seen as either the conscious ego, the position of Stone-Blackburn, or the persona, the view of Peterman and Morley. While both interpretations are viable, the latter seems the sounder choice since Casanova does not really possess the strong rational orientation that would naturally link him to consciousness. Clearly, however, he does possess a strong commitment to his public identity as a notorious seducer.

Opinion is also split on the role of Voltaire. Morley sees him as representative of the self, but the associations between the self and Voltaire are not close enough to justify such a conclusion. The text of the play never really suggests that he stands as the goal to which Casanova strives. The play, however, does emphasize his wisdom and insight and, as such, Voltaire stands as a logical representative of the archetype of the advisor and counsellor, the Wise Old Man. This is the position put forward by Peterman and Stone-Blackburn. Stone-Blackburn provides a sophisticated, and extremely compelling, argument in favour of this position. Indeed, her analysis of General Confession is, in all phases, the best written to date.

Susan Stone Blackburn, Robertson Davies, Playwright, pp. 137-138. Patricia Morley, Robertson Davies, p. 51. Michael Peterman, Robertson Davies, p. 73.

Chapter Six

The Formation of a Jungian Writer: Davies' Writings, 1958-1975

Hunting Stuart and General Confession thus reflect a tangible progression in Davies' literary appropriation of Jungian ideas. His use of Jung's theories in his previous work was neither as explicit, nor as sophisticated as in these plays. This development, however, is hardly surprising. The plays appear, in fact, to be natural manifestations of Davies' increased exposure to, and understanding of, analytic psychology. Davies' journalistic writings of the mid-1950s certainly demonstrate a greatly expanded awareness of Jung. For example, in the year following his completion of Hunting Stuart, Davies twice comments on the collective unconscious.[1] Even more striking is a 1957 book review in which the ideas of Jung are juxtaposed with those of Heraclitus. Davies writes that the author in question:

> would not like Jung, whose psychological system has sometimes been accused of mysticism. Well, if Dr. Jung will not do, the conviction of sin and the folly of excess may be found in many philosophies. It was Heraclitus, about 500 B.C. who propounded the theory of *enantiodromia* or the regulative function of opposites - whatever goes too far in one direction will turn into its opposite, and if you strive too vigorously for virtue you will certainly end up in vice: balance is everything, and all human progress toward virtue must be achieved by a balance of tensions.[2]

It is only in 1958, however, that Davies begins to openly acknowledge a preference for analytic psychology. His eventual endorsement of Jung is expressed most explicitly through his non-fiction writing, but a Jungian sensibility also seems to be at work in the last instalment of the

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[1] Davies writes of a monster from "the deep unconscious" in "Stratford Revisited: Amazing Festival," Saturday Night, 1 September, 1956, p. 15. Less than three months later, Davies writes that a book "has neglected that realm which C. G. Jung has named the "collective unconscious." Robertson Davies, "Enquire Within Upon Everything," Saturday Night, 24 November, 1956, p. 30.

[2] Robertson Davies, "What About a Show of Courage," Saturday Night, 16 March, 1957, p. 20.

Salterton trilogy, A Mixture of Frailties.[3] As in many of Davies' earlier works, the Eros-Thanatos duality present in the novel coexists with a spirit that is, at times, strikingly Jungian. Certainly A Mixture of Frailties is not simply the story of a defection from the party of Thanatos to that of Eros. This transition is, in fact, merely the first stage of a much longer psychological journey. Its culmination appears to be the search for wholeness and harmony, that is to say, individuation.

The character whose search is being discussed is, of course, Monica Gall. Davies makes it quite clear that she is, perhaps above all else, attempting to reveal her true nature. She is, in the idiom of her Salterton friends, working to "get wise to herself."(MF, 348) Monica's difficulty is that nothing in her experience has taught her how to deal with the challenge of internal adaptation. The formative influences of her life have all been concerned with the maintenance of moral and social conformity, rather than the expression of self. What Monica requires is to embrace the elements of herself that are at odds with this sense of propriety. Once again, Domdaniel provides a pithy summary. He tells Monica:

> I don't trust you to know what you want. You're too full of a desire to please - not to please me, but to please your schoolteachers, or those people - the What's It's [sic] Name Trust - who are paying the shot for you. Those people never want you to have great ambitions or strong, consuming passions. They want

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[3] No direct reference is made to Jung or analytic psychology, but aspects of the novel are highly suggestive of such an influence. Certainly there exists in the book a carefully created dichotomy between feeling and intellect, reason and unreason. Domdaniel spends considerable time exploring this theme with Monica. She is concerned that her lack of the volatile temper and unbridled emotion of the stereotypical *diva* may indicate a lack of ability. Domdaniel reassures her by saying that she is simply a different type: "She's got feeling; you've got intelligence."(MF, 136) This is essentially a continuation of an earlier discussion between them in which Domdaniel explains that there are two types of singers, the sex-squallers and the bards. The former utilizes the music as a means of self-aggrandizement. Singing is, in this context, a form of power and sexual allure. The bard, however, seeks only to find meaning in the music and reveal its power. Domdaniel concludes that:

> The sexual singer is, in pretty much all respects, the greater of the two, just as a mountain torrent is necessarily a greater force than the most beautiful of fountains: when she sings, she's a potent enchantress, and the music is merely the broomstick on which she flies. With the bardic singer, the music comes first, and self quite a long way second.(MF, 107)

> you to be refined - which means predictable, stable, controlled, always choosing the smallest cake on the plate, never breaking wind audibly, being a good loser - in a word, dead.(MF, 107)

This duality between the demands of internal and external adaptation is embodied, as was the case with the Eros-Thanatos theme, in the contrast between Monica's life in Salterton and her life as an artist. More specifically, it is reflected in the figures of her mother and Giles Revelstoke. Ma Gall and the Thirteeners epitomize a mode of thinking dominated by the imperatives of external adaptation. Conformity to strictly defined moral and social norms is of paramount importance to them. For Revelstoke, Domdaniel and the rest of Monica's coterie in London, the focus is much different. This is particularly true of Giles Revelstoke. Mercurial, indeed described by some as demonic, Revelstoke seeks nothing but the fulfilment of his personal and artistic impulses.

Monica ultimately comes to understand the importance of internal adaptation, a fact communicated through the concept of "voice." Domdaniel and Revelstoke's mandate is to supervise Monica's training as a singer. They are, literally, trying to help her find her voice. The word, however, has a dual significance in the novel. Monica is not only finding her voice musically, but psychologically. Her evolution as an artist not only brings her into the realm of Eros, but also provides a new sensitivity to the demands of her own nature. Under the tutelage of Domdaniel, Revelstoke and her other instructors, Monica becomes attuned to her "inner voice."

The difficulty with the psychological voice, as with the singing voice, is that it cannot be created artificially. They are not so much constructed as they are revealed. Careful study and dedicated practice can do much to refine a singing voice, but what is not innate to the individual cannot be imposed by force of will. All that can be done is to take the component parts that are present organically, and meld them together. The same is true of the inner voice of the self. Monica quickly learns that the transformation she desires cannot be achieved by simply rejecting the elements that she seeks to transcend. On the contrary, her search for self demands that she reconcile herself to the most troublesome and incompatible aspects of her nature.

Monica had understood the need for such action even before she departed Salterton. Monica is acutely aware that the mental world of her parents, and of the Thirteeners in general, simply could not be her own. Everything about them "ran contrary to her great dream of life."(MF, 63) Yet Monica does not think in terms of simply embracing the dream and turning away from her past. Her attitude is evident in her response to the literary embodiment of her dream, The First Violin.[4] The novel tells the story of a young Englishwoman who travels to Germany and trains as a singer. While there she finds romance with Courvoisier, the first violin of an orchestra. Monica desires her own Courvoisier, but is preoccupied with the problem of making him palatable to Ma Gall.[5]

Monica is, at this point, optimistic that the two "could be very happily reconciled to one another."(MF, 163) Perhaps predictably, this reconciliation proves much more difficult than she originally conceives. Her time in England and, in particular, the discovery of her own Courvoisier in the figure of Revelstoke had done much to alter Monica's attitude. She had found her inner voice and was increasingly preoccupied with its own development. No longer was reconciliation with her mother's values considered inevitable. Increasingly, the world of Revelstoke and Courvoisier was seen as viable in its own right. The renunciation of Ma Gall and the Thirteeners, however, proves difficult to carry out. Their values could be repressed to some degree, but not rendered completely dormant.

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[4] Jessie Fothergill, The First Violin, (London: R. Bentley, 1878).

[5] The parallels between The First Violin and A Mixture of Frailties are discussed in some detail in W. J. Keith, "A Mixture of Frailties and Romance," Robertson Davies: An Appreciation, Elspeth Cameron, ed., (Peterborough: Broadview Press, 1991), pp. 199-212. The connection between the two novels is also mentioned by Patricia Morley in "Davies' Salterton Trilogy: Where the Myth Touches Us," Studies in Canadian Fiction, 1 (Winter, 1976), p. 96-97.

Monica's dilemma initially manifests itself in the problematic nature of her "inner voice." Frequently, this voice displays characteristics that are unmistakably those of her mother. Although ostensibly cast aside, Ma Gall continues to make herself heard. While Monica was moving away from her in many regards, there was no doubt that "the mental judgements she passed on the people around her were unquestionably her mother's, and couched in her mother's roughest idiom."(MF, 163) The situation comes to a head during a performance of Bach's *St. Matthew's Passion.* The religious themes act as a catalyst to revive Monica's latent feelings for the values imbued in her by Ma Gall and the Thirteeners.(MF, 233-234)

The result is an emotional crisis that leads to a crucial epiphany for Monica. Whereas in Salterton she had only intimations of the need to reconcile the various components of her being, now her mandate is clear. She had previously viewed the need to maintain a respectful allegiance to her parents and Thirteener culture solely as a question of loyalty. The issue was moral and her disloyalty carried no penalty other than guilt. Now, however, she realizes that such action carries even more profound psychological implications. Rejecting her mother's values is to deny part of herself and, as such, is not only unseemly, but dangerous to her own well-being. Monica comments:

> Loyalty! She had meant it then, and she still meant it. But she had not realized how costly such loyalty might be. She had not foreseen that it could mean keeping two sets of mental and moral books - one for inspection in the light of home, and another to contain her new life with Revelstoke, and all the new loyalties and attitudes which had come with Molloy, and particularly with Domdaniel. To close either set of books forever would be a kind of suicide, and yet to keep them both was hypocrisy.(MF, 266)

She is finally able to begin reconciling these competing forces with the death of her mother. The event is profoundly liberating for Monica. The test for her is Pastor Beamis' request that she sing at the funeral. She debates the question at great length, but ultimately decides against performing. She tells Beamis that she is concerned about her ability to control her voice. The real issue, however, is not the nature of her singing voice, but her inner voice. The latter, "increasingly powerful in her thoughts, said: Don't be a hypocrite, you're ashamed of them." It was now Revelstoke, rather than Ma Gall, who spoke within her.

> The inner voice was cruel. So often it put the worst construction on everything, and in that respect it was like a conscience. But it spoke no morality which Monica could associate with a conscience - unless, somewhere she was developing a new conscience, suited to her new needs. But if that were the case, why was the voice so often cruel? Sometimes it spoke with the unmistakable tone of her Mother, but in this instance it used the voice of Giles Revelstoke.(MF, 285)

The prominence of Revelstoke's voice does not, however, represent a complete renunciation of Ma Gall and her values. The lesson that she could not simply walk away from her past had not been lost on Monica. On the contrary, her realization that her destiny ineluctably lay with Revelstoke coincides with a fuller understanding of her mother. More importantly, it coincides with Monica's acceptance of the role that Ma Gall and the Thirteener ethos must permanently play in her life. The result is the emergence of an inner voice that is not merely Revelstoke's, but one that is distinctly Monica's own. During the funeral, "she heard the inner voice, speaking this time not as her mother or as Giles, but in a voice which might have been her own...."(MF, 289)

Her reconciliation with her mother is further developed in the course of the recital she gives while back in Salterton. In the hours before the performance, Monica experiences a sense of depression that she identifies as part of her mother's psychological legacy. She accepts its presence, hoping only to prevent it from dominating her life.(MF, 298) Indeed, her motives for singing reflect Monica's accommodation with her mother. Although unwilling to sing at the funeral, she is eager to pay tribute to her mother in the forum of a recital. Monica has, in essence, refused to accept the norms of the Thirteeners and her youth. Instead, she chooses to honour her mother in her own way and on her own terms.

This is not to suggest, however, that *A Mixture of Frailties* depicts a fully realized individuation. The balancing of the various components of Monica's nature is far from firmly established. For example, the suicide of Revelstoke seriously undermines the sense of serenity that Monica develops in the aftermath of her mother's death. Nonetheless, by the end of the novel there are again indications that she has found some semblance of harmony. While the accommodation is imperfect, Monica has come to terms with the conflicting aspects of her psyche. The novel thus appears to reflect a similar truth about Davies in the evolution of his literary relationship with Jung. Davies may not yet have fully embraced analytic psychology, but a profound influence was already clearly evident.

II

Whatever the implications of *A Mixture of Frailties*, Davies' journalistic pieces over the next three or four years leave little doubt of his commitment to Jungian psychology. Two essays that Davies composed in the spring of 1959 embrace books that possess strong Jungian content.[6] Another review that appeared during the same period contains a brief, but very insightful, commentary on Jung's writings.[7] Moreover, these articles demonstrate an extensive knowledge of Jung's ideas and of the secondary literature on the subject. Indeed, they reflect not only a growing understanding of Jung's theories, but a burgeoning appreciation for them. For example, in May of 1959 he writes that he had been:

> prone most of the day reading Dr. C. G. Jung's absorbing comments on Unidentified Flying Objects; as always when I read Jung, had a refreshing sense

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[6] Robertson Davies, "A Writer's Diary," *Calgary Herald Magazine*, 16 May, 1959, p. 7. Robertson Davies, "A Writer's Diary," *Calgary Herald Magazine*, 23 May, 1959, p. 7.

[7] Robertson Davies, "A Writer's Diary," *Calgary Herald Magazine*, 25 July, 1959, p. 7.

> of being in touch with genuine wisdom, instead of the shallow babble of the world.[8]

Several references to the collective unconscious and its archetypal manifestations are also contained in his 1960 collection of essays, A Voice from the Attic.[9] Over the next two years, Davies continued to address these themes in his newspaper columns and other forums. For example, he writes of Dickens' heroines as "Good Conduct Prizes for their heroes. They are what Jungian psychologists call the Image of the Soul of the Hero - that is, the feminine side with which he is united and reconciled at the end of the book."[10] In a 1962 essay he identifies a character as "nothing less than the Archetype of the Miraculous Child, as described by C. G. Jung."[11]

Given the rather detailed knowledge of analytic psychology evident in such references, it seems likely that Davies had already become a serious student of Jungian theory. Certainly this is the case by 1962.[12] Ironically, however, this immersion in Jung's writings did not bring forth a burst of literary productivity. On the contrary, Davies' recognition of his deep affinity for Jung coincided with the beginning of a period of relative inactivity. A Mixture of Frailties was to be his last novel for a dozen years. Davies was more active as a playwright, but even in this sphere his productivity was sparse compared to the frenetic pace that characterized earlier phases of his career.[13]

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[8] Robertson Davies, "A Writer's Diary," Calgary Herald Magazine, 9 May, 1959, p. 7.

[9] Robertson Davies, A Voice from the Attic, pp. 151, 153, 173, 214.

[10] Robertson Davies, "A Writer's Diary," Calgary Herald Magazine, 3 September, 1960, p. 7.

[11] Robertson Davies, "Speaking of Books," New York Times Book Review, 14 January, 1962, p. 2.

[12] Davies writes that "I am chewing my way now through all of C. G. Jung, whom I find a more congenial thinker, but a less engaging writer than Freud." Robertson Davies, "Too Much, Too Fast," Peterborough Examiner, 16 June, 1962, p. 3. Reprinted in The Enthusiasms of Robertson Davies, p. 325.

Nor did the plays he created between 1958 and 1970 demonstrate a pronounced Jungian influence. In 1960 Davies adapted Leaven of Malice for the New York stage. The resulting play, Love and Libel, retained the novel's allusions to the persona, but did not grant the concept a greater profile. Davies' only other major theatrical project of the period also possesses limited Jungian credentials. Composed for his Alma Mater, Upper Canada College, A Masque of Mr. Punch brings to life the classic puppet character of Punch to confront the cultural philistinism of contemporary Canada.[14] While the play does briefly touch on psychological themes, these interests are firmly subordinated to its goal of satirizing the inanities of modern literary and cultural criticism.

During the 1970s, however, Davies was revitalized both in regard to the quantity of his literary production and its Jungian orientation. The decade saw him not only produce a series of noteworthy plays and novels, but through them establish even more firmly his Jungian preoccupations. Certainly his writings of the period reflect a profound interest in individuation and the crises it sometimes engenders. For example, in a 1974 teleplay, Brothers in the Black Art, he recounts the story of a group of apprentice printers during the early years of the twentieth century. Here, as in so many of Davies' plays, there is a fundamental concern with the challenge of psychological maturation. Davies followed Brothers in the Black Art with an even more deeply psychological play, Question Time.

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[13] The emergence of this fallow period is at least partially a function of Davies' changing professional responsibilities. He became Master of Massey College in 1963 and the position clearly demanded much of his time and energy. Indeed, it might be argued that, under the circumstances, Davies was extremely prolific, but had simply shifted his focus to the creation of non-fiction, particularly scholarly articles. Certainly he wrote for scholarly journals with unprecedented frequency during the 1960s. Davies also continued to contribute essays and reviews for various newspapers and popular journals.

[14] Robertson Davies, A Masque of Mr. Punch, (Toronto: Oxford University Press, 1963).

Davies often spoke of his belief that Canada possessed a northern consciousness, and Question Time is, to at least some degree, a meditation on this subject.[15] The play is set at a place in the Canadian north that Davies calls Lès Montagnes de Glace. The location is not insignificant as Davies makes the desolate arctic landscape a central actor in the play.[16] Moreover, Question Time reflects a specific interest in the Canadian psyche and the inability of Canadians to appreciate its complexity. Canada is described by one character as a nation preoccupied with what it might become rather than its actual identity.(QT, 52) This is, it is suggested, a lack of insight that must be rectified. The choice facing Canadians is presented in terms of a Jungian dichotomy that Davies invoked in many forums: introversion and extraversion.

> Is it a country which acts upon the world, or is it acted upon by the world? More simply, is it a country that happens to the world, or does the world happen to it. Is it an extraverted or introverted country?(QT, 52)

The central concern of Question Time, however, is the pursuit of individual, rather than national, psychology. The play is deeply interested in the search for inner meaning and the revelation of authentic identity. The character who undergoes this examination of the soul is the fictional Prime Minister of Canada, Peter Macadam. While returning from a special mission to Moscow, Macadam's plane crashes in the arctic. Gravely injured, he is taken to an Inuit shaman who suggests that the patient's problems are more spiritual and psychological than physical. The shaman is trained in western medicine and recognizes that the conventional diagnosis would be shock, but argues that it is more accurate to say that Macadam has "gone inside himself."(QT, 5)

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[15] Davies comments in the Preface to Question Time that "it is about the relationship of the Canadian people to their soil, and about the relationship of man to his soul. We neglect both at our peril." Robertson Davies, Question Time, p. xiii. Hereafter cited as QT.

[16] The stage directions for the opening of the play require that the "sound of the arctic" be present at intervals throughout the piece.(QT, 1)

Question Time is, quite clearly, an exploration of Macadam's unconscious.[17] Certainly the action of the play is to be understood as taking place within his own mind. For example, the Prime Minister is presented wandering among Les Montagnes de Glace, a scene that cannot be taken realistically. The stage directions dictate that Macadam is dressed for a plane flight, not survival in frigid conditions. Macadam, however, shows no obvious discomfort.[18] The setting of the play is, in fact, identified definitively by the shaman, Dr. Angatkok. Macadam asks Angatkok to serve as his guide through the arctic. The shaman agrees, but warns the Prime Minister that "this is a personal arctic, you might say Your Terra Incognita," not a geographic region.(QT, 8)

The specific psychological *terra incognita* that is explored in the course of the play also demonstrates many similarities to the Jungian model of the unconscious. Jung, as has been discussed previously, views the unconscious as having a teleological nature. Communications from the unconscious, although difficult to decode, are inevitably directed to the facilitation of a single goal: psychological wholeness. Macadam's voyage into the unconscious suggests a similar purposefulness. Angatkok makes it clear that his patient is not wandering aimlessly, but has undertaken a specific journey. He is, in the shaman's words, "seeking the answer."(QT, 8) Perhaps even more importantly, the question being posed is that of the nature of his authentic self.

Angatkok tells Macadam that he must decide whether to live or die, but the issues that subsequently arise suggest that the fundamental problem being addressed is that of individuation. The challenge facing Macadam ultimately appears to be one of personal transformation. He is a man who has "no knowledge of himself at all," and Angatkok prescribes for him a regimen of rigorous self-examination.(QT, 29) Macadam is informed that the realm in which he finds himself is a "place of truth" and that the answers he discovers must emerge from the depths of his being.(QT, 39, 40) More specifically, however, he must attempt to bring balance and harmony to a mental orientation that is dangerously one-sided.

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[17] The Jungian orientation of Question Time has been widely recognized. Once again, Susan Stone-Blackburn has provided the most extensive and insightful analysis. The following discussion of the play's Jungian themes largely echoes the general outline put forward by Stone-Blackburn.

[18] The stage directions state that Macadam is dressed "as a man might be who had composed himself for a long plane flight - a turtleneck sweater, perhaps, slacks and easy shoes - and the Arctic temperature does not affect him."(QT, 6)

Macadam is depicted as suffering from an unjustifiable reliance on, and faith in, his powers of reason. Macadam is extremely proud of his "modern intelligence," and discounts the supposedly primitive modes of thought embraced by Angatkok. The Prime Minister makes clear that he sees the mental world of the shaman as irrational and thus of no relevance to the contemporary world. Angatkok is unmoved by this argument. The shaman's medical training in Edinburgh had thoroughly exposed him to western rationalism and he found it wanting. Certainly it is not, in his view, sufficient to sustain a person and he warns Macadam of the dangers of making a god of the intellect.(QT, 25) It is in Macadam's preoccupation with his public role, however, that Angatkok perceives the greatest threat.

When first confronted with the prospect of death, Macadam's immediate response is to consider the public and political implications of the event. His primary concern is that he will be denied the opportunity to accomplish all that he had hoped as a statesman. He expresses no regret over his personal loss.(QT, 9) Indeed, the realm of the personal appears to have little meaning for Macadam. When asked if he would describe himself as happy, he replies that he is concerned for the "public as opposed to the merely private good."(QT, 17) The shaman is openly contemptuous of this attitude, terming the Prime Minister a "simpleton."(QT, 17) For Angatkok, such faith in the importance of a public role is naive and dangerous.

The shaman asserts that Macadam speaks as if he "had no reality except what exists in the eyes of others" and would do well to understand the risks inherent in this fallacy.(QT, 9) Angatkok tells his patient that the "inner life has its demands, too," and cannot be ignored with impunity.(QT, 12) This message is expressed even more bluntly by Macadam's wife, Sarah. She is wholly in agreement with Angatkok's analysis, and when her husband persists in his delusion she intervenes. Sarah tells him that everything ultimately emerges from what he dismisses as the purely personal.[19] When Macadam protests that a Prime Minister has no choice but to immerse himself in the public sphere, she replies that this is:

> A mad answer! A lunatic answer! You describe a man without a core! An empty man! And that is my sorrow for you! You represent millions, and you have lost your hold on the one man who is all you have and all you can ever know of life.(QT, 65)

From a Jungian perspective, it might be easily be argued that these critiques of Macadam's mental state constitute an exhortation to individuation. There can be little doubt that Angatkok and the others have identified a fundamental schism within Macadam's psyche. They make it clear to him that his emphasis on the public dimensions of identity leaves him ill-equipped to address the imperatives of his own nature. Implicit in this diagnosis is the need for him to reconcile these competing elements. Macadam, it is suggested, can hope to return to some semblance of mental health only if this imbalance is rectified. Certainly the Prime Minister is made aware that a deeper entrenchment in his public identity will offer no solution.

The importance of reconciling and balancing the disparate elements within his psyche is expressed more explicitly in regard to Macadam's preoccupation with the intellect. During one exchange with Angatkok, he expresses reservations about the process he is undergoing. The shaman reassures him that he is not losing his mind, but entering it more deeply. Macadam is sceptical, hinting that he is dubious that much good can come from immersion in a world of fantasy and unreality.(QT, 24) The shaman, however, comments that this is precisely the realm with which Macadam must familiarize himself. While the Prime Minister may deem it unseemly for a man in his position to entertain such frivolous matters, the resolution of his crisis ultimately resides in the interplay of fact and fantasy. Angatkok remarks:

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[19] Sarah comments:

> Are you so stupid, so besotted with public concerns, that you don't know that everything - everything in the world - comes at last from what you call the personal level?... What is a man that other men should exalt him if he is not someone whose life on a personal level - on the deepest bedrock of the personal level - is of worth, and colour and substance and splendour that makes him a man in whom other men see something of what is best in themselves.(QT, 64)

> Free trade between the world of fantasy and the world of reality is what gives dimension to life. But you're no free-trader, Mr. Macadam. You're a protectionist. You've put a big tariff-wall between the two worlds, and you look for self-sufficiency in your world of reality. It can't be done, man. Not with safety.(QT, 25)

The individuational significance of this commentary is underscored by the specific nature of the fantasies that Macadam encounters. The process of individuation is, as has been discussed earlier, often accompanied by the appearance of certain archetypal images in dreams and other forums of the imagination. These so-called symbols of transformation are designed to provide the individual general guidance in regard to the recognition of the self. Angatkok makes quite clear that the fantasies being confronted by Macadam are similarly purposeful. The shaman links these fantasies to the inner world and suggests that they have a reality as tangible as that of the intellect. He comments that "the farther you explore [them], the more significant the fantasies become for the world you think of as reality."(QT, 25)

Question Time is, in fact, akin to General Confession in that the characters that populate the play roughly adhere to a general schema of the major individuational archetypes. While the associations in Question Time are not as carefully drawn as in the earlier play, the characters still appear to have archetypal weight. Certainly Macadam is encouraged to view the individuals who appear before him as reflections of his own unconscious. This element of projection comes to the fore when he is faced with the rather callous response of his colleagues to the plane crash. Macadam is shocked and disappointed, but Angatkok claims that the Prime Minister is merely viewing the truth of his own nature.

> It's your own truth. The best of us see life through the spectacles of temperament, Mr. Macadam, and you've never been accused of wanting temperament - almost Arctic, people have said. You're beginning to sink below your surface, Mr. Macadam, and what you see is not false: of course it's coloured by what you deeply are - a chilly man....(QT, 11)

There are, in fact, some indications that the political figures that appear in the play collectively constitute Macadam's shadow. They are certainly portrayed in ways that, at least in a general sense, reflect the darker side of the polished public identity of which Macadam is so proud. It is only in the final act, however, that the link to the shadow archetype becomes more explicit. Macadam's process of self-examination here takes the form of a parliamentary question period in which the Leader of the Opposition is his primary interrogator. The reference to the Leader of the Opposition is in itself suggestive as the office is a natural shadow metaphor. This association seems particularly likely given that the Leader of the Opposition is to be presented as Macadam's double. The stage directions are clear that the two characters are to be seen by the audience as the same person.(QT, 45)

The archetype of the anima also appears to manifest itself within the play. For example, Macadam's wife, Sarah, possesses clear archetypal resonance. Macadam asks explicitly whether he is viewing Sarah through "the spectacles of temperament" and he is answered in the affirmative.(QT, 13) Moreover, Sarah describes herself as part of the "Macadam Complex."(QT, 36-37) The specific archetype she represents in the complex is somewhat uncertain, but that of the anima seems most plausible.[20] One of the defining roles of the anima is, as has been discussed before, that of a psychological guide: it is the anima that traditionally shepherds the individual into the realm of the unconscious. This appears to be a task that Sarah takes on for her husband. She is, other than Angatkok, the character who most frequently and significantly advises Macadam on the state of his psyche.[21]

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[20] Susan Stone-Blackburn argues that the archetypes in the play are not as clearly expressed as in earlier Davies works. She writes:

> In *General Confession* the archetypes represented by Voltaire, Cagliostro and Marina were quite specific: each was a clearly defined part of Casanova. *Question Time* is also profoundly influenced by Davies's reading of Jung, but the character relationships are less precisely systematized than in *General Confession.*

Susan Stone-Blackburn, Robertson Davies, Playwright, p. 199.

In regard to Angatkok, it might be argued that he reflects the archetype of the self. Certainly he appears to have successfully undertaken the process of individuation that he urges upon Macadam. The reconciliation of the duality of rationality and irrationality that is so problematic for Macadam is second nature for Angatkok. Indeed, Angatkok is in many regards an analogous character to Jonathan Hullah in The Cunning Man. For Hullah, the tension between the demands of the conscious and unconscious realms are represented by the competing visions of medicine articulated by Elsie Smoke and Dr. Ogg. Over the course of the novel, Hullah is able to integrate the rigid rationalism of the latter and the mysticism of the former. Angatkok achieves a similar balance, possessing both the power of the shaman and the knowledge of western medicine.[22]

Another candidate as representative of the self is La Sorcière des Montagnes de Glace.

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[21] MacAdam's anima might also be manifest in the figure of Angatkok's assistant, Arnak. Admittedly, however, this evidence provides only a tenuous connection between Arnak and the anima. Indeed, the concept of Arnak as anima has been directly contradicted by both Stone-Blackburn and Morley. The former defines Arnak as the representative of MacAdam's "dominant quality, intellect." Patricia Morley refers to her as reflecting his persona. Susan Stone-Blackburn, Robertson Davies, Playwright, p. 189. Patricia Morley, Robertson Davies, p. 56.

While the specific nature of Arnak's archetypal identity is ambiguous, there is less doubt that she is, in a general sense, archetypal. When first presented to Macadam as a reflection of him, he denies knowing her. Arnak replies:

> Oh, come off it, you do. You've just never looked at me very carefully. I'm one of your most valued backroom boys - and girls - and just because I'm not on the Treasury Bench beside you, don't pretend I'm not there.(QT, 20)

[22] The archetypal significance granted Angatkok, Sarah, and the Leader of the Opposition echoes the opinion of Patricia Morley. She also identifies them as representatives of the self, anima and shadow respectively. Patricia Morley, Robertson Davies, p. 55.

La Sorcière appears infrequently in the play, but is closely linked to Macadam's own identity. When Macadam is first wandering the mountains he sees his reflection in the ice, but it fades and is replaced with the image of La Sorcière. The Prime Minister cannot see her, but over the next few moments she echoes the words that he speaks. The mood of the exchange is, according to the stage directions, "magical, rather than delirious."(QT, 7) Over the course of the play, she appears sporadically and, although generally not speaking, seems to supervise the course of Macadam's progress. She speaks again only at the very end of the play and in this final appearance links herself strongly to the archetype of the self.

It is, in fact, Macadam's recognition and acceptance of La Sorcière that ultimately signifies his discovery of self. The exhortations of Angatkok and the others gradually convince him of the need to address the demands of his inner man. While he quite quickly comes to acknowledge his desire to be "valued for what I am when I am most true to myself," Macadam remains hesitant to embrace individuation.(QT, 30) This occurs only with the intervention of La Sorcière who demands that Macadam turn to her and accept her power. He finally does so, falling to his knees in an act of homage and submission.(QT, 70) When he does so, he is immediately rescued from the arctic and, metaphorically, rescued from the psychological conflict that had previously plagued him.[23]

III

While there is much about Question Time that suggests a strongly individuational character, it is only one of a number of works that Davies created during the 1970s that possess such credentials. Indeed, the play does not even represent Davies' most ambitious use of Jungian theory during the period. Davies' preferred medium of creative expression had shifted from the play to the novel and it was through the latter that he most effectively explored the literary potential of Jungian theory. This is true not only of the fiction he created in the 1980s and 1990s, but also of the novels he produced in the 1970s. Indeed, it was, as mentioned earlier, the Deptford trilogy that established Davies' reputation as a writer of intensely Jungian sensibilities.

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[23] The final exchange in the novel reinforces the implication that Macadam has begun to engage his inner man. When he leaves he tells the pilot that he is leaving with more than he brought. Faced with the concerns of the pilot, Macadam replies that he was just joking and that he is taking home only "myself."(QT, 70)

The central characters of the trilogy are all individuals in some way connected to the fictional Ontario village of Deptford. Over the course of the novels the lives of these characters and, in one case, that of their progeny are traced. The first of the three, Fifth Business, recounts the life of Dunstable Ramsay, a native of Deptford who goes on to become a distinguished educator and amateur hagiographer. Having retired after many years as teacher at Colborne College, the school honours Ramsay with a banquet. The event serves as a catalyst for Ramsay to write his memoirs. Frustrated by what he perceives as the rather patronizing and dismissive attitude of his colleagues, Ramsay composes the story of his life and sends it to his long time headmaster.

Ramsay begins his autobiography with an account of the traumatic childhood event that did much to define his destiny. The date is 27 December, 1908 and two ten-year old boys are returning home from an afternoon of tobogganing. Their play, however, degenerates into conflict. One boy is peppering the other with snowballs as he prepares to turn into his yard. Sensing that his tormentor would seek to land one last volley, the target darts in front of a man and his pregnant wife. Undeterred, the boy throws the projectile and hits the women in the back of the head. The decision is a fateful one. The snowball is laden with a stone and the impact causes the woman to give birth prematurely.

The boy who dodges the snowball is the narrator, Dunstable Ramsay. The boy who throws the snowball is Percy "Boy" Staunton, the only son of Deptford's wealthiest family. From this fortunate beginning as village princeling, Staunton goes on to become a financial and political figure of national and international prominence. The woman is Mary Dempster, the wife of the Baptist parson. The incident initiates her descent into madness and eventual exile from the community. The child born of the incident, Paul, is also stigmatized by the strange behaviour of his mother and scorned by the town. Abducted by a carnival magician as a young boy, Paul Dempster reemerges decades later as a world-renowned illusionist and conjuror.

These four are the central characters of the Deptford trilogy. Over the next six decades the fates of these individuals remain deeply intertwined and it is this remarkable convergence that lies at the heart of the novels. Staunton and Ramsay were close friends and bitter rivals as children and maintain this ambivalent relationship throughout their lives. Mary Dempster is, save for a few years in his late teens and early twenties, the central figure in Ramsay's life. Guilt-ridden over his role in the event that caused her insanity, he devotes much of his energy and material resources to her care. Paul Dempster does not reenter Ramsay's life until later, but as the sophisticated and urbane magician, Magnus Eisengrim, he plays a recurring and crucial role in the novels.

These four characters are also central to Davies' discussion of analytic psychology. It is largely through the crafting of their experiences that he introduces and explores principles of Jungian theory. They are not, however, the only characters he uses to this end. David Staunton, the protagonist of the second novel, The Manticore, is the centrepiece of a very elaborate examination of Jung's ideas. The novel is, in fact, particularly noteworthy because it openly acknowledges its debt to Jung. The story is, as mentioned earlier, about an individual undergoing Jungian analysis. Moreover, the novel highlights Davies' nuanced and thorough understanding of analytic psychology. Indeed, The Manticore stands as almost a primer on the basic elements of individuation.

The Manticore begins in the weeks following the death of Boy Staunton, a period of enormous psychological stress for his son, David. The mental health of the younger Staunton had long been fragile and the trauma of his father's passing only worsens this condition. Heightening his grief even further are the violent and suspicious circumstances surrounding the death. Poised on the brink of psychological collapse, David attends a performance of Eisengrim's *Soirée of Illusions*. During the finale, a clairvoyance act, David leaps from his chair and yells out the question, "Who killed Boy Staunton?"[24] The episode shocks him into taking action and a few hours later he is on a plane to Zurich. Once there, he quickly puts himself in the hands of a Jungian analyst, Johanna von Haller.

Although having undertaken analysis of his own volition, Staunton is extremely sceptical of its value. The grounds for his concerns are both professional and personal. Staunton is a criminal lawyer and his judicial encounters with psychiatrists have made him suspicious of their craft. Exacerbating this hostility is his personal unease with the confessional nature of the analytic process. His temperament is simply ill-disposed to the intimacy and candour demanded of an analysand. The result is that the initial stages of his analysis are not promising. Despite the precariousness of his condition, Staunton refuses to cooperate with von Haller. Faced with a recalcitrant patient, she is forced to spend a considerable amount of time explaining and defending the foundations of analytic psychology.

The first task facing von Haller is to differentiate Jungian analysis from its Freudian sibling. Staunton is particularly dubious about the latter, having chosen a Jungian therapist largely on the strength of the antipathy shown them by the Freudians. He thus notes with some unease the considerable points of convergence between the two doctrines. While von Haller admits that there are similarities, she also identifies significant differences. Most notably, she addresses the gulf between Freud and Jung in regard to the importance of sex. Whereas Freud views sex as the primary force in formulating human behaviour, Jung accords it a prominent, but not dominant position. This is a distinction made with great clarity by von Haller. She comments:

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[24] Robertson Davies, The Manticore, p. 2. Hereafter cited as TM.

> We have no quarrel with the Freudians, but we do not put the same stress on sexual matters as they do. Sex is very important, but if it were the single most important thing in life it would all be much simpler, and I doubt if mankind would have worked so hard to live far beyond the age when sex is the greatest joy.... We want all kinds of things - money, a big place in the world, objects of beauty, learning, sainthood, oh, a very long list. So here in Zurich we try to give proper attention to these other things, as well.(TM, 62-63)

She also tells Staunton that analytic psychology rejects the highly reductive interpretations of the psyche to which psychoanalysis is sometimes prone. According to von Haller, universal rules of psychological causation must be treated with enormous caution.[25] While acknowledging that childhood traumas can carry great weight, she asserts that a Jungian would not "bring your life's troubles down to having been slapped because you did not do your business on the pot."(TM, 61) For von Haller, such simplistic, monocausal explanations of psychological disturbances cannot do justice to the infinite complexity of the human psyche. The differences between individuals is simply too great to suggest that there is a single, standard aetiology for a given dysfunction. The diagnosis and treatment of a problem must be specific to the conditions of the individual analysand.(TM, 64)

The more pressing challenge facing von Haller, however, is to convince Staunton of the efficacy of the analytic process in general. He prides himself on maintaining a strict rationalism and unflinching realism in the face of his own psychological limitations. Traditionally, he has applied the critical and procedural standards of the legal system to his efforts at introspection.

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[25] She notes that "if psychiatry worked by rules, every policeman would be a psychiatrist."(TM, 123)

Staunton creates a mental courtroom in which he acts as defendant, prosecutor and judge over his actions and attitudes, arguing both sides and ultimately coming to an adjudication. He is, therefore, highly dubious that the quiet reflection central to analysis could somehow liberate him from his malaise. What is required, he argues, is a more interventionist and, in particular, more rigorously logical approach. The rules of evidence in Justice Staunton's courtroom are strict, and fanciful concepts such as dream analysis can not pass even cursory scrutiny.

Doctor von Haller assures Staunton that, despite the arcane nature of its techniques, analysis seeks practical benefits. The goal of revisiting past feelings and memories is not only to shed light on them, but to illuminate the present.(TM, 90) Indeed, she suggests that analysis has much greater potential for success than the inquisitorial system that Staunton has traditionally relied upon. The judicial model is, von Haller argues, at best ineffectual and, at worst, harmful as its harsh methods and exacting judgements undermine the natural rehabilitative processes at work in the psyche. She argues that it always best to have patience and allow "Nature to have her curative way."(TM, 90) This can occur, however, only if the individual is open to the recommendations that emerge from the unconscious. It is in this regard that analysis proves invaluable.

While dreams may not meet the evidentiary standard of the courtroom, they are not frivolous entities. Indeed, von Haller argues that all "real fantasy," that is to say material that emerges spontaneously from the imagination, must be taken very seriously.(TM, 56) Images taken from activities such as painting, sculpting or dance can bring forth important clues.(TM, 64) They speak to an inner truth that is crucial in determining the appropriate course of action for an individual. Moreover, the language spoken by dreams and other products of the unconscious, although difficult to master, is by no means impossible to translate.[26] Certainly the troublesome process is well worth the effort. "The Unconscious" as von Haller points out, "chooses its symbolism with breath-taking artistic virtuosity."(TM, 161)

What emerges from Staunton's anamnesis, therefore, is a portrait of von Haller as a faithful adherent of Jungian orthodoxy. Staunton's recollections of her suggest, in fact, that von Haller feels a tremendous respect for Jung and his writings. She at one point refers to "our great Dr. Jung" and an autographed photo of him is prominently displayed in her office.(TM, 157, 17) Certainly there is nothing in the explanations she provides Staunton that indicate a deviation from the beliefs of the master. Both in regard to her critique of Freudian theory and discussion of the principles of analytic psychology, von Haller closely follows the reasoning of Jung. Her evaluation of the place of sex, the uniqueness of the individual analysand and the nature of the unconscious can all be categorized in this way.

This rather conventional application of Jungian theory also extends to von Haller's understanding of the structure of the psyche. During the course of analysis, she introduces Staunton to the idea of a collective unconscious. Although acknowledging the individuality of each person, von Haller also makes clear that "we are members of the human race, as well, and our unique quality has limits."(TM, 61) She also notes that this universal stratum of psychological function manifests itself in the form of mythological images. These myths are, von Haller suggests, "not invented stories but objectivizations of images and situations that lie very deep in the human spirit."(TM, 158) Such images are, according to von Haller:

> archetypes, which means they represent and body forth patterns toward which human behaviour seems to be disposed; patterns which repeat themselves endlessly, but never in precisely the same way.(TM, 207)

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[26] Doctor van Haller comments that "dreams are not fanciful. They always mean exactly what they say, but they do not speak the language of everyday.(TM, 159)

Doctor von Haller demonstrates a similar affinity for the conventions of analytic psychology when she begins to address the specifics of Staunton's mental state. She evaluates his problem in terms of psychological types. In an earlier chapter it was noted that Jung established an elaborate system of psychological types that classifies individuals in terms of their relationship to the world around them. Jung identifies two basic orientations - introversion and extraversion - and four more specialized categories of adaptation: thinking, feeling, sensation and intuition. This is the precise model used by von Haller. She tells Staunton that his difficulties are largely a function of his excessive reliance on a single form of adaptation. He is, in von Haller's opinion, so dependent on thinking that other aspects of his nature, most notably feeling, have been dangerously neglected.(TM, 91)

The analyst makes clear to Staunton that such a situation inevitably provokes a strong response from the unconscious. She tells him that if "you drive Nature out of the door with a pitchfork, she will creep around and climb in at the window."(TM, 92) This compensatory model of the unconscious has strong Jungian associations, as does her response to her patient's dilemma. She suggests to Staunton that he must undertake the journey that analytic psychology posits as central to the human experience, individuation. Although von Haller never mentions the term directly, it seems clear that this the concept to which she is referring. She tells Staunton: "I am going to try to help you in the process of becoming yourself."(TM, 62) Certainly von Haller interprets much of the material that she elicits from him in the context of individuation.

Staunton records many dreams over the course of his analysis, many of which he recaptures from childhood. The most prominent of these is a recurring dream that depicts Staunton as the guardian of a great treasure. Ensconced in a castle or other fortress, he must protect an unidentified treasure from seizure by an external enemy.(TM, 89) The image of the treasure carries, as has been mentioned earlier, connotations of the self. While von Haller does not say so directly, it seems likely that this is the precise interpretation that she places on the dream. Staunton recalls that initially he could make no sense of the image, but under von Haller's tutelage he ultimately comes to see its individuational significance. He comments:

> Although it seems plain enough to me now, it took several days for me to realize that the tower was my life, and the treasure was what made it precious and worth defending against the Enemy. But who was this Enemy? Here we had quite a struggle because I insisted that the Enemy was external, whereas Dr. von Haller kept leading me back to some point at which I had to admit that the Enemy might be some portion of myself - some inadmissible entity in David which did not accept every circumstance of his life at face value, and which, if it beheld the treasure or the idol, might not agree about its superlative value.(TM, 89)

The allusions to individuation, however, are not always quite so obscure. From the very outset of Staunton's anamnesis, von Haller attempts to make clear to Staunton the insufficiency of the identity that he has taken as his own. Indeed, she encourages him to dig deep within himself to reveal elements of his personality that have been hidden. In doing so, she relies on patterns that Jung describes as central to the individuation process. For example, after a session in which Staunton discusses his capacity for cruelty, von Haller introduces him to the concept of "the Shadow, that side of oneself to which so many real but rarely admitted parts of one's personality must be assigned."(TM, 83) Similarly, von Haller identifies the presence of a previously unacknowledged feminine dimension within Staunton, the anima.(TM, 161-163)

Although the shadow and anima are aspects of the inner life, von Haller notes that they are often projected externally on other individuals. The withdrawal of these "projections" thus stands as a crucial element of the analytic process, but she makes clear that this is only a preliminary stage. What is important is not simply acknowledging the presence of these inner elements, but the creation of a proper balance between them. For example, she rejects Staunton's impulse to completely eradicate the negative elements that are represented by the shadow. This is, in von Haller's opinion, both impossible and unwise. Without the integration of these hidden and, sometimes unpleasant components, psychological wholeness simply cannot be attained. She comments:

> We are not working to banish your Shadow, you see, but only to understand it, and thereby to work a little more closely with it. To banish your Shadow would be of no psychological service to you. Can you imagine a man without a Shadow?... No, No; your Shadow is one of the things that keep you in balance.... He is not loveable; he is quite ugly. But accepting this ugly creature is needful if you are really looking for psychological wholeness.(TM, 84)

Staunton is able to make considerable progress in these tasks and von Haller commends him for his gradual acceptance of his shadow nature.(TM, 226-227) She also tells him, however, that his success in this arena simply leads him to yet another challenge. The presence of a second, collective, dimension of the psyche is, as discussed previously, alluded to by von Haller relatively early in the analytic process. She even suggests to Staunton that at some point in his search for himself he may have to "go deeper still, to that part of you which is beyond the unique, to the common heritage of mankind."(TM, 63). The necessity of engaging the collective unconscious is expressed by von Haller with even greater clarity during their final session. She comments that:

> this is the end of this work - this reassessment of some personal, profound experience. But what is most personal is not what is most profound. If you want to continue - and you must not be in a hurry to say you will - we shall proceed quite differently. We shall examine the archetypes with which you are already familiar and we shall go beyond what is personal about them.(TM, 235)

The nature of the advice that von Haller provides Staunton once again reflects a quite striking fidelity to the general principles of analytic psychology. Indeed, there is much to suggests that The Manticore is essentially a story about individuation. Although von Haller's discussion of individuation is at times cursory, and almost invariably shorn of the technical language normally associated with the topic, it nonetheless provides a quite precise summary of the process. Her use of such concepts as the anima and the shadow are entirely compatible with Jung's writings. There can certainly be little question that von Haller conveys with great passion and precision the most basic of individuational principles: the tension between external and internal elements of identity and the need to seek equilibrium between them.

Similar preoccupations are also manifest in the next, and final, instalment of the trilogy, World of Wonders. The novel traces the life of Paul Dempster, the child born in the aftermath of the fateful snowball. The basic trajectory of his life has already been briefly noted. Torn from an abysmal life in Deptford by a kidnapping, Paul becomes a virtual indentured servant in a carnival. Ultimately, however, he transcends these troubled origins to become a famous magician. While this transition from urchin to master illusionist provides the basic narrative framework of the novel, existing within it is an exploration of Dempster's psychological evolution. Paul Dempster becomes Magnus Eisengrim, and in so doing not only fashions a career, but refashions his identity.

The issue of identity is prominent in World of Wonders from its very outset. The novel commences with Eisengrim in conference with the leading members of a film crew shooting a movie on the great French magician, Jean-Eugène Robert-Houdin. The relationship between Eisengrim, who is playing the leading role, and his director is clearly somewhat strained. The producer, Roland Ingestree, attempts to mediate the dispute by suggesting that the problem does not lie with the two men themselves, but with the subject of the film. He argues that Robert-Houdin, although fascinating as a magician and performer, shrinks perceptibly in stature once he leaves the stage. Indeed, Ingestree argues that Robert-Houdin the man provides the artists so little to work with that it is only natural that they are frustrated and edgy.

This gambit works perfectly, easily quelling the incipient tension between director and actor. Building upon this success, Ingestree goes on to recommend ways in which the problems presented by Robert-Houdin might be surmounted. He suggests that the void at the heart of the film is largely a function of the inadequacy of the available biographical record. Although the magician wrote extensive memoirs, these documents are, in the producer's opinion, hopelessly compromised. Ingestree argues that Robert-Houdin's understanding of his own nature was so limited that he provides nothing that could be the inspiration of a nuanced and evocative performance. Trapped within the conventions of bourgeois respectability, Robert-Houdin celebrates an existence that is inherently banal.

Ingestree's solution is to liberate their subject from these shackles and attempt to recreate Robert-Houdin's authentic inner man. He suggests that the task faced by the cast and crew is to "show the world, a century after his death, what Robert-Houdin would have been if he had truly understood himself."[27] Such an effort to reconstitute the magician's identity possesses obvious parallels with psychoanalysis, and the specific process Ingestree proposes only heightens the association. There is no question in his mind that a careful scrutiny of Robert-Houdin's writings, and, even more importantly, his tricks, could reveal a much richer and varied life. Ingestree comments:

> If we had time, and the gift, we could learn a lot about the inner life of Robert-Houdin by analyzing his tricks. Why are so many of the best of them concerned with giving things away?... What was all that generosity meant to conceal? Because he was concealing something, take my word for it. The whole of the *Confidences* [Robert-Houdin's memoirs] is a gigantic whitewash job, a concealment. Analyze the tricks and you will get a subtext for the autobiography, which seems so delightfully bland and cosy.(WW, 13)

Ingestree is, however, doubtful that such mental excavation would ultimately prove worth the considerable effort that it would require. He suggests that a much more viable alternative would be to have Eisengrim impose his own identity as the emotional and psychological core of the film. Eisengrim acquiesces to this request and over the next few weeks recounts the crucial events of his life. In so doing, Eisengrim undergoes a process of self-examination similar to that experienced by an analysand. Certainly Eisengrim's decision to reveal so much of his personal life cannot be seen in the context of normal social intercourse. Such candour is highly unusual, even unprecedented, in Eisengrim, a man known for his secretive nature.(WW, 14)

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[27] Robertson Davies, World of Wonders, p. 12. Hereafter cited as WW.

Moreover, Eisengrim's new found biographical impulse appears to be rooted in a desire to explore the unacknowledged dimensions of his own identity and, less nobly, those of Roland Ingestree. Upon meeting Ingestree, Eisengrim immediately recognizes him as a man he had known, and intensely disliked, many years before. This hostility clearly motivates Eisengrim in formulating his biography as Ingestree figures prominently, and unfavourably, in the narrative. Eisengrim seizes many opportunities to expose the youthful foibles of his nemesis. Coexisting with malice, however, is a much more benign motive: the need to address his own inner nature. Eisengrim is described by one of the characters as having reached "the confessional moment in his life."(WW, 15)

The therapeutic dynamic at work within World of Wonders, however, does not appear to be simply psychoanalytic in the generic sense, but specifically Jungian. Certainly the reference to the "confessional moment" appears significant. Jung frequently notes the close parallels between the process of analysis and the sacrament of Confession. Indeed, he suggests that for people of faith the latter provides a more effective means of catharsis.[28] Similar connections are drawn by David Staunton in the course of his anamnesis in The Manticore. Twice he comments on the striking similarities in function between priest and analyst.(TM, 3, 38) The second of these episodes involves a specific reference to confession. Staunton writes in regard to his sessions with von Haller:

> But after all, what was there in it? Was it anything more than Confession, as Father Knopwood had explained it when I was confirmed? Penitence, Pardon and Peace? Was I paying Dr. von Haller thirty dollars an hour for something the Church gave away, with Salvation thrown in for good measure.(TM, 38)

Careful scrutiny of World of Wonders thus reveals a fairly substantial Jungian dimension to the novel. Certainly many of the dilemmas that are discussed might be identified as individuational in nature. The attention of the reader is, in fact, directed to such concerns from the very outset. When Ingestree evaluates the state of Robert-Houdin's psyche, he makes quite explicit his belief that the magician suffered from a pathological tension between the persona and deeper manifestations of personal identity. More significantly, the memoir that Eisengrim recounts can easily be understood in Jungian terms. Certainly the episodes he presents often appear to illuminate the individuational dichotomy between authentic and artificial modes of identity.

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[28] C. G. Jung, "Psychoanalysis and the Cure of Souls," Psychology and Religion: West and East, Vol. 11: The Collected Works of C. G. Jung, Bollingen Series XX (Princeton, N.J.: Princeton University Press, 1969), pp. 327-347.

The biographical portrait provided by Eisengrim is that of a young man constantly in search of a prefabricated and idealized image to take as his own. The Eisengrim that evolves during the course of the story, however, is a man increasingly concerned with the discovery of authentic, organic identity. While Eisengrim's decision to reveal elements of his life stands as the culmination of this process, the novel is punctuated with symbolic indicators of his progress. Davies, as he had done in many of his previous works, underscores the individuational elements of World of Wonders by creating characters that adhere closely to clearly defined archetypal forms. For example, identifiable anima and shadow figures appear within the novel.

There is, therefore, much to suggest that World of Wonders reflects Davies' traditional preoccupation with Jungian models of personal identity and the processes by which it can be revealed. Clearly, however, the evidence in support of this proposition is far from definitive. The explicit and extensive references to analytic psychology in The Manticore make a Jungian interpretation of the novel almost unavoidable, but this is not the case with World of Wonders. For example, World of Wonders does not contain any mention of Jung or analytic psychology. Nor does it contain any terminology that can be clearly defined as Jungian. Even the allusions to the archetypal associations of its characters are somewhat obscure.

The subtlety with which Davies infuses World of Wonders with Jungian elements is, however, completely congruent with the general tenor of the novel. For example, the novel demonstrates a very clear interest in the capacity of art to communicate meaning indirectly. When telling Eisengrim of the benefits of utilizing his own experiences as part of the portrayal of Robert-Houdin, Ingestree speaks of subtext: "A reality running like a subterranean river under the surface; an enriching, but not necessarily edifying, background to what is seen."(WW, 14) Through his integration of Jungian material into the novel, Davies creates just this type of subtextual stratum. While Eisengrim recounts the story of his life there is a faint, but discernible voice illuminating the tale in terms of analytic psychology.

World of Wonders, however, is hardly unusual in its development of a Jungian subtext. Clearly the very direct use of Jungian ideas that marks The Manticore is not the norm in Davies' writings. This is true, moreover, not only of Davies' corpus in general, but of the Deptford trilogy in particular. Fifth Business, the first of the Deptford novels, most definitely falls under the category of implicit, rather than explicit, use of Jungian theory. Although the psychological interests of the narrator are evident throughout the novel, Davies does not insist on the primacy of analytic psychology. The name of Jung is mentioned but once in the novel, a fleeting reference to that "old fantastical duke of dark corners, C. G. Jung."(FB, 213)

Despite the absence of persistent and easily identifiable clues as to the place of analytic psychology in the novel, the influence of Jung on Fifth Business is indisputable. Indeed, it is without doubt the most pervasively Jungian of all Davies' creations. The "subterranean river" which Davies maps in the novel is an extremely deep and mysterious entity. Indeed, Patricia Monk very deftly describes the sole reference to Jung in Fifth Business as "the tip of an iceberg...[which] hints at the massive infrastructure of Jungian ideas below the surface of the novel."[29] It is hard to imagine a more appropriate metaphor. Like an iceberg, only a small percentage of the mass of Jungian material present in Fifth Business is immediately visible, but its presence is nonetheless tangible.

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[29] Patricia Monk, The Smaller Infinity, p. 19.

Jungian principles are present in Fifth Business on a myriad of subtextual levels. Some of these are fairly simple and easily accessible, others deep and quite obscure. In the former category it is perhaps the individuational elements that are most clearly adumbrated. The protagonist makes clear from the outset of his narrative that the memoir has strong psychological implications. He is quite open in asserting that what is ultimately being recounted in his story is a journey to self-discovery and self-understanding. The specifics of this evolution, however, parallel the classic individuational trajectory outlined by Jung almost exactly. The same precision is, to at least some degree, present in the psychological development of other characters.

Much more obscure are Jungian elements that are implicit in subsidiary themes that do not initially appear to possess psychological resonance. Fifth Business, as is true of Davies' writing in general, can be discussed in relation to many themes that are not directly related to psychology. These other themes can be effectively and legitimately explicated without recourse to analytic psychology, but such a study is inevitably weakened without reference to Jungian elements. While these secondary themes are somewhat autonomous, they are often deeply embedded in the novel's Jungian matrix. Their full meaning generally cannot be understood without examining them in the light of Jung and his work.

The Jungian context of these subsidiary themes is perhaps most evident in regard to the religious dimensions of the novel. Religious symbols have a powerful individuational significance in analytic psychology. Jung argues that themes of sacrifice and transformation so central to religions, regardless of time and place, reflect a fundamental truth about individuation. The figure of Christ is a particularly potent symbol.[30] Davies frequently introduces religious and, more specifically, Christian images into his fiction. Fifth Business is particularly rich in this regard. Indeed, he creates within the novel an elaborate allegory in which characters in the novel are associated with Christ and His family.[31]

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[30] For example, C. G. Jung, Symbols of Transformation and Psychology and Religion.

The lives that Davies creates for his central characters possess some fairly clear parallels to Biblical counterparts. He also provides other, more subtle hints, as to the presence of a religious allegory. For example, the protagonist's major intellectual avocation is hagiography: the scholarly study of the saints. The names of various saints, and sometimes the discussion of their legends, appear in Fifth Business. Moreover, the novel discusses at considerable length the nature of sainthood and the process by which such judgements can reasonably be made. The question of who can legitimately be called a saint is constantly posed. Indeed, the consuming passion of the protagonist is to establish the saintly credentials of the woman who dominated his youth.[32]

The most suggestive elements of the saint motif, however, occur almost completely subtextually. During the course of Fifth Business there is a discussion of "the underground hagiography of the saints," and this appears to be exactly what Davies creates in the novel.(FB, 200) The protagonist's interest in the saints is so intense that it almost inevitably prods the reader to seek hagiographic significance throughout. What becomes clear from such an examination is the existence of correlations between the specific dates mentioned in the novel and the feast days of certain saints. Fascinating parallels emerge between these saints' legends and aspects of the novel.

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[31] David Little, Catching the Wind in a Net: The Religious Vision of Robertson Davies, (Toronto: ECW, 1996).

[32] The role of the saints in Fifth Business has been among the most widely studied aspects of the novel. For example, Stephen Scobie, "Scenes from the Lives of Saints: A Hagiography of Canadian Literature," Lakehead University Review. 7, 1 (Summer, 1974), pp. 3-20; Wilfred Cude, "Historiography and Those Damn Saints: Shadow and Light in Fifth Business," Journal of Canadian Studies, 12, 1 (February, 1977), pp. 47-67; J. E Sait, "Thomas Keneally's Blood Red, Sister Rose and Robertson Davies' Fifth Business: Two Modern Literary Hagiographies," Journal of Commonwealth Literature. 16, 1 (August, 1981), pp. 96-106; Nancy Bailey, "The Role of Dunstan Ramsay, the "Almost" Saint of Robertson Davies's Deptford Trilogy," The Journal of Commonwealth Literature. 19, 1 (1984), pp. 27-43.

The significance of these carefully constructed associations is, in the first instance, individuational. The saintly lives which are alluded to in this manner serve to underscore strongly the broader Christ allegory. The Jungian ties of the "underground hagiography," however, exist on yet another plane. Jung writes at some length about the concept of synchronicity: significant coincidence.[33] According to Jung, events without any apparent relationship can nonetheless be bound by profound connections. The links between the calendar of feast days and dates within Fifth Business appear to carry this connotation. The stories of the appropriate saints often parallel the novel's narrative, not only in general ways, but in minute points of detail.

The very elaborate subtextual world of Fifth Business also celebrates a further aspect of Jungian theory. Contrary to many critics' sense of Davies' fiction as highly anachronistic, he is deeply committed to the exploration of one of the cardinal themes of modernist literary culture: the nature of the creative process. The model that Davies appears to be articulating is very similar to that put forward by Jung. For Jung, the creative process can occur on two distinct levels of psychic function. One form is mediated almost completely by rational and conscious thought. The other, although somewhat directed by the will of the author, is largely beyond such control.[34] This form of creation is autonomous, unconscious, and it is this imaginative power that Davies invokes through the elaborate subtext of his novel.

Such matters are, however, outside the scope of this dissertation. The Jungian influence in Fifth Business is simply too complex to be adequately addressed in a study such as this. The same is true of the other novels of the Deptford trilogy. The individuational dynamics of The

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[33] C. G. Jung, "Synchronicity: An Acausal Connecting Principle."

[34] C. G. Jung, The Spirit in Man, Art and Literature.

Manticore and World of Wonders are much more involved than the cursory study provided here suggests. Indeed, in order to explore the Jungian character of the Deptford trilogy in any depth would demand a monograph of considerable length. Nonetheless, even a brief examination of the novels can reveal the remarkably extensive role that analytic psychology plays within them. It is, in fact, clear that they stand as the high water mark of Davies' utilization of Jungian themes.

Nonetheless, it is also clear that the Deptford novels share much in common with material that Davies created during other phases of his career. Certainly there is more in these books that links them to the rest of Davies' corpus than separates them. While the subterranean Jungian river flows most vigorously through the Deptford trilogy, it snakes its way through almost all of Davies' writings. Jungian psychology had been a critical element of Davies' literary vision well before Fifth Business and would continue to remain so until his death. The evolution of Davies as an artist was inextricably linked to his development as a student of analytic psychology and, although his work was never exclusively defined by his Jungian interests, Jung's ideas are almost invariably present in his writings. Indeed, they often lay at their core.

Conclusion

The attitude of authors towards those who seek to evaluate and explicate their creations is almost inevitably adversarial.. The process of dissection and classification that is the stock in trade of the scholar and critic could hardly not be anathema to the literary artist. How else can one respond to seeing one's work sectioned and placed under the microscope? Regardless of how sensitively done and carefully reported the investigation, the process inevitably leaves the patient flayed and lifeless on the operating table. Even Davies, a man who spent many years as a book reviewer, could not wholly escape this understandable antagonism to literary critics. Indeed, his attitude to those who have studied his work must ultimately be characterized as somewhat negative. Although generally gracious in praising the intentions and intelligence of his interlocutors, he was frequently less than enthusiastic about the conclusions they drew.[1]

Davies appears to have been equally sceptical about the merits of literary critics in general. While possessing a respect for competent and measured criticism, Davies' disdain for works that he did not perceive as meeting this standard was deeply felt. He was, at least, eager to satirize the excesses of contemporary literary criticism in his own writing. Davies did so most notably in A Masque for Mr. Punch, a play he created in 1963 for Upper Canada College. The play includes a lengthy section in which several characters impose absurd interpretations on the performance of the protagonist, the puppet character Punch.[2] One of the approaches upon which

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[1] For example, he was ambivalent about the biography of him written by Judith Skelton Grant. Despite expressing his confidence in her abilities as a writer and researcher, Davies made clear that the image she presents of him is flawed. During an interview immediately following the appearance of Grant's book, Davies noted that "it's an excellent biography of someone else. "Robertson Davies as quoted in Jim McCue, "Far too young to be old," Times of London, 4 April 1995, p. 28

[2] Robertson Davies, A Masque for Mr. Punch, pp. 35-42.

Davies casts a jaundiced eye is that of psychoanalytic criticism, a topic he also addresses in several Marchbanks pieces.[3]

Davies felt a particular animus towards those critics who tended to take an unduly reductionist approach to their craft. This was, for Davies, the most serious of vices. He notes in one essay that writers are not uniformly aggrieved by critics, but that "they resent being mauled by schematizers [and] symbol sniffers...."[4] This phrase expresses perfectly Davies long-standing hostility to those who seek to reduce works of art into mere jumbles of "influences." Such analysis is, in his estimation, facile and ultimately serves only to demean the value and distort the meaning of the work in question. Davies mused in one forum that when faced with the queries of students and scholars he should say:

> The book does not call for your reductive half-baked explanation; it exists, and to you it may be a tale, or a parable, or a direct revelation of reality; you will gain nothing by pulling it into pieces. It is like a clock, and if you observe it understandingly it will tell you what time it is in my life and yours, but if you pull it apart you will get nothing but junk.[5]

What, therefore, would Davies think of a study that defines his career almost exclusively in terms of a continual escalation of enthusiasm for analytic psychology; a study which sees him as increasingly reliant on Jungian theory to provide the thematic core of his essays, plays and novels; a study which views him, at various times of his career, as possessing an almost single-minded preoccupation with the concept of individuation? While it is, of course, impossible to say with confidence exactly how Davies might respond, it does not seem implausible that he might voice some reservations. Certainly there are a number of grounds on which the rigidly allegorical interpretation of this study might be subject to challenge.

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[3] Several pieces composed for Samuel Marchbanks' Almanack deal with the efforts of a Ph.D. candidate to write a dissertation on Marchbanks. The student's list of publications includes such works as:

> Oh Marmee, What Big Teeth You Have: A Study of the pre-Oedipal mother in the Works of Louisa May Alcott - (Pee Wee Review: Vol.1, pp. 23-47)
> Withering Depths: A Study of womb-frustration in Emily Bronte - (Wee Wisdom: Vol. 1, pp. 22-46.(SMA, 89)

Marchbanks responds to the aspiring scholar's questions in the psychoanalytic spirit that is required of him. When queried as to why he became a writer, Marchbanks replies:

> On what level do you expect me to answer? The objective? If so, I became a writer because it looked like easy money. But that won't look well in your Ph.D. thesis, so let us try the subjective approach.
>
> On this level, I became a writer because I suffered the early conditioning of the Unconscious that makes writers. That is to say, my Oedipus Complex was further complicated by the *Warmeflāsche-reaktion.*(SMA, 135)

[4] Robertson Davies, A Voice From the Attic, p. 313.

[5] Robertson Davies, Reading and Writing, pp. 41.

Some of the standard criticisms that have been levelled against works of this type have already been discussed in the introduction. For example, it has been suggested that to emphasize the allegorical implications of Davies' writing is to somehow deny him his due as a literary artist. Davies, it is argued, is reduced to the status of an automaton, a mere scribe who puts into fictional form what is presented to him by Jungian scripture.[6] Similarly, it has been argued that tracing the various threads of Jungian influence is to pursue an essentially irrelevant topic. Sam Solecki has described the articles in Lawrence's and Macey's admirable collection on the Deptford trilogy as ranging "from the banal to the bathetic."[7] It is entirely possible that some would locate this study on that same ignoble spectrum.

The latter indictment, however, is one to which no defense is possible, or, in fact, even necessary. The relevance of a given investigation is, ultimately, too subjective a question to decide definitively. For those individuals temperamentally ill-disposed to such research, it is difficult to articulate an argument capable of swaying their opinion. Nonetheless, it does not seem unreasonable to assert that the exercise of exploring the nature of the Jung-Davies nexus has obvious merits. Whatever the flaws of the specific study, examining the transmission of ideas between one of the most influential psychologists of the twentieth century and a leading English-language writer is inherently valuable.

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[6] Michael Peterman criticizes Patricia Monk's Smaller Infinity on these grounds. He writes that:

> With her we weigh Davies' debt to Jung, though she seems to have kept her thumb firmly on the scales; with her we miss the sense of the creative mind at work sifting selectively through the compost heap and striving to bring life to the page.

Michael Peterman, "Excursions in the Compost Heap," Essays in Canadian Writing, 28 (Spring, 1984), p. 102.

[7] Sam Solecki, "One Half of Robertson Davies," p. 31.

Other criticisms, although more substantial, are still not completely compelling. This dissertation is perhaps not immune from some of the limitations that have been discussed here, but, on balance, these flaws do not compromise its effectiveness. Its sins are, as it were, venial rather than mortal. Certainly there is no effort to diminish the literary achievements of Davies. Nor is such a message even implicit in the interpretation being advanced. On the contrary, the existence of so vast a Jungian dimension to Davies' writing underscores his brilliance. Could anyone but a great artist hope to infuse sophisticated expositions of analytic psychology into sublimely entertaining tales? Such is the work of a literary giant, not a journeyman entranced by Jungian cant.

Infinitely more troubling is the suggestion that the often rigidly allegorical interpretations drawn by this dissertation distort the fundamental meaning of Davies' work. Admittedly, such a perspective is quite extreme and not always recommended by a cursory examination of Davies' novels and plays. With the notable exception of The Manticore, his writings do not openly betray a profoundly Jungian orientation. The principles of analytic psychology are almost always introduced into his work subtextually, a realm that is difficult to explore with certainty. The problem is further complicated by Davies' own ambivalence toward the question. Although not denying analytic psychology a place in his creative process, he had, as mentioned earlier, hinted that many of the Jungian associations present in his work occurred to him only in retrospect.

Despite this, however, it does not seem plausible to argue that the place of Jung in Davies' writing has been in any significant sense overstated. The range of Jungian influence present in Davies' work clearly is not revealed by the analysis of any single novel or play, much less of a single passage. Yet, taken in its totality, the body of evidence that can be distilled from Davies' corpus strongly indicates the presence of a very extensive and compelling subtextual landscape. Beneath the generally placid and inviting surfaces of Davies' creations are deep and turbulent waters. Indeed, to use a more apt metaphor, they are often labyrinths composed of a complex network of passages. What lies at the centre of these mazes, however, are almost invariably the ideas of C. G. Jung, and more specifically that of individuation.

Moreover, these are mazes of which Davies appeared to be conscious and over which he exercised a remarkable command. Although it is always dangerous to ascribe intentions to an author that he or she has expressly denied, it is difficult not to do so with Davies. Certainly his claim that he was largely unaware of the Jungian implications of his work seems somewhat disingenuous, even mischievous. The carefully crafted exegesis of analytic psychology which his corpus provides is simply incompatible with such claims. The degree to which he relies on Jungian ideas, and the form in which he integrates them, shift during the various phases of his career, but they are almost invariably present. Indeed, they are present in a manner that is rarely ephemeral or coincidental.

While it is undoubtedly true that Davies did not plan and refine every Jungian allusion identifiable in his work, neither were they largely autonomous products of his unconscious. Davies was most assuredly not, at least in regard to the psychological dimensions of his work, quite the passive partner in the creative process that he sometimes claimed. He was always willing to allow chance a hand in his fiction, but only within the context of a carefully structured plan. Davies' attitude and approach to the creation of his Jungian subtexts is reflected admirably in a passage he composed in 1942, almost a full decade before the appearance of his first novel. What Davies writes of Milton captures almost perfectly the essence of his own artistic relationship to analytic psychology:

> Milton had one tremendous advantage over other writers: no, I do not mean the possession of sublime poetic genius. He knew what he believed. That is something that cannot be said of a dozen great writers in all literature...."Paradise Lost" contains an exposition of Puritan theology which is astonishingly detailed and involved and which is almost wholly incomprehensible to a reader who is not well versed in that difficult subject.... He set out on the perilous seas of thought with a very complete chart.[8]

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[8] Samuel Marchbanks, "A Bundle of Mixed Classics," Peterborough Examiner, 10 October, 1942, p. 4.

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